

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3002.

SATURDAY, MAY 9, 1885.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans.

The ANNIVERSARY DINNER will take place at the Princes' Hall, Piccadilly, on WEDNESDAY, May 13th, at six o'clock.
The Right Honourable W. H. SMITH, M.P., &c., in the Chair.
Donations will be received and thankfully acknowledged by—
JOHN EVERETT MILLAIS, R.A., Honorary Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
DOUGLAS H. GORDON, Secretary, 24, Old Bond-street, W.
Dinner Tickets, including Wines, One Guinea.

ROYAL BOTANIC SOCIETY, GARDENS, REGENT'S PARK.

FIRST SUMMER EXHIBITION OF PLANTS AND FLOWERS, WEDNESDAY, May 20th, 2 to 7 o'clock. Tickets to be obtained at the Gardens only by vouchers from Fellows of the Society, price 2s.; or on the Day of Exhibition, 7s. 6d. each.
Schedules of Prizes may be had by post.

ROYAL ASIATIC SOCIETY.

ANNIVERSARY MEETING, 4 P.M., MONDAY, May 11th.
ANNUAL DINNER, Same Evening, at St. James's Hall, 7.30 P.M.
W. S. W. VAUX, Sec. R.A.S.

A R U N D E L S O C I E T Y.

ACCELERATION IN PROMOTION OF NEW MEMBERS.
The Council have resolved to offer all Associates enrolled prior to April, 1885, the option of at once becoming Subscribers. Persons who now enter themselves sufficiently early as Associates, may become Second Subscribers in time to receive the Second Annual Publications in 1886, and possibly in 1885.
DOUGLAS H. GORDON, Secretary, 24, Old Bond-street, W., May, 1885.

LONDON LIBRARY, 12, St. James's-square, S.W.
THE FORTY-FOURTH ANNUAL GENERAL MEETING of the Members will be held in the Reading-Room on THURSDAY, May 21, at 3 P.M.
ROBERT HARRISON, Sec. and Librarian.
May 2, 1885.

THE LADIES' LEE MONUMENT ASSOCIATION having in view the erection of a Monument and Statue to General Robert E. Lee, in the City of Richmond, Virginia, respectfully invite COMPETITIVE DESIGNS for the same, to be sent to the care of the undersigned, at Corcoran Gallery of Art, Washington City, on or before the last day of January, 1886.

The Design shall consist of—
1. A Model not less than three feet in height, showing completely both Sculptural and Architectural details, with main Figure or Figures not less than 12 inches in height.
2. Drawings (Plan, Elevations, and Sections) to a scale of not less than 1 to 25 showing arrangement of parts and details of construction.
3. Specifications describing fully the features of the Design, materials to be used, the mode of executing and erecting the Monument and Statue, together with an approximate estimate of the cost of the several parts.
Each Design (Models, Drawings, and Specifications) shall be marked by some character or motto, accompanied with a sealed envelope containing the full Name, Residence, and Occupation of the Competitor, marked on the outside by the same character or motto. The amount to be expended upon this Monument and Statue will be 150,000 dollars.
Prizes will be paid for Designs as follows:—
First Best Design, 2,000 dollars.
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Photograph, Map, and Description of the Site of the Monument, with other information, will be furnished upon application.
This notice supersedes the one already published.
Address Miss SARAH NICHOLS, a Resident, of the Ladies' Lee Monument Association, Richmond, Virginia, U.S. of America.

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 4. Opportunity to see the Sketches of other Members criticized, whilst the name, &c., of the Author of each sketch may be withheld or given at the Member's pleasure.
 5. A Guinea Prize will be offered in each section of Twenty Members, who will themselves decide the award by vote.
- The year commences in June, but new Members may send the June Sketch in July. The Annual Subscription is 12s. 6d.; Entrance Fee, 2s. 6d., payable in advance.
Notes and Subjects for Sketching may be had from the Secretary, N. Bacon, Esq., Clerk-street, Mansfield, or the Office, F. Smeaton, Head Master, School of Art, Queen's-square, Mansfield.

CORPORATION OF LIVERPOOL.

AUTUMN EXHIBITION OF PICTURES in OIL and WATER COLOURS.

The above EXHIBITION will be OPENED in the Walker Art Gallery on MONDAY, September 7th, 1885. Receiving Days, August 1st to 12th inclusive.
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Tickets, for Single Lecture, 2s. 6d., of Mr. BOWEN, 66, Great Russell-street, or at Lecture.

LECTURES.—DR. CLARKE ROBINSON, Author of "Our Early English Literature," University, Durham, is arranging with Literary Societies for his PUBLIC LECTURES on English Literature, &c., next winter. Syllabus with Recommendations on application.
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FRANCE.—The ATHENÆUM.—Subscriptions received for France—Twelve Months, 15s.; Six Months, 9s.—payable in advance to J. O. Fournier, Bookseller—Paris, 8, Rue des Capucines, Cannes, 50, Rue d'Antibes.

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EXAMINATIONS in PRACTICAL CHEMISTRY for the Association of the Institute will be held at University College, London, on JUNE 2nd and Following Days. Also on JULY 7th and Following Days. Candidates are required to produce evidence of having passed through a course of three years' training in Chemistry, Physics, and Mathematics at one of the Colleges approved by the Council. According to the regulations every candidate must also pass an Examination in Practical Chemistry, conducted by a Special Examiner appointed by the Council, before he can be admitted to the Association.—Full particulars may be obtained on application to the Secretary, Mr. Charles E. Groves, F.R.S., at the Offices of the Institute, 9, Adelphi-terrace, London, W.C.

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Further information will be supplied on application to the SECRETARY.

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27, Lowther-street, Carlisle, 28th April, 1885.

THE OWENS COLLEGE, MANCHESTER.

THE PROFESSORSHIP OF PURE MATHEMATICS will become VACANT, through the resignation of Professor Barker, at the end of the current Session.

Candidates for the Chair are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than MONDAY, the 1st June next.

Information concerning the terms and conditions of the Appointment will be forwarded on application to J. G. GREENWOOD, LL.D. Principal of the College.

HENRY WM. HOLDER, M.A., Registrar.

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THE PROFESSORSHIP OF ANATOMY has become VACANT through the death of Professor Morrison Watson.

Candidates for the Chair are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than MONDAY, the 1st June next.

The Professor will be expected to enter upon his duties on the 1st of October next.

Information concerning the terms and conditions of the appointment will be forwarded on application to J. G. GREENWOOD, LL.D. Principal of the College.

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Candidates for the Entrance Examination in Arts, if not matriculated, must produce a letter of recommendation from their last instructor and pay a fee of 1l. Candidates for the Preliminary Examination must matriculate before the Examination. The Matriculation Fee is 2l., and includes the Examination Fee.

FACULTIES OF ARTS and SCIENCE.—The Intermediate and Final Examinations for Degrees will begin on June 11th as above.

FACULTY OF LAW.—The Intermediate and Final Examinations for Degrees will begin on MONDAY, July 20th, at 10 A.M.

FACULTY OF MEDICINE.—The Preliminary Examination in Science and the Intermediate M.B. Examination will begin on MONDAY, July 20th, and the First Part of the Final M.B. Examination will begin on FRIDAY, July 17th, at 10 A.M.

Further information as to these Examinations can be obtained from the Registrar.

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The above for the Trustees of the British Museum.

Laurentian Sophocles, pp. 235.

Fasciculus of MSS. for the Palaeographical Society, 1884.

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SATURDAY, MAY 9, 1885.

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One of the most remarkable and brilliant of the defences in the Transvaal was that of Lydenburg. When the headquarters of the 94th Regiment quitted the place for Pretoria, the colonel selected the junior officer of the regiment, Second Lieut. Long, a young man only twenty-two years of age, to command the detachment left in

charge of the fort. The detachment consisted of fifty-four non-commissioned officers and men of his own regiment, a sergeant and eight men Royal Engineers, eight men of the Commissariat and Army Hospital, with Surgeon Falvey in medical, and Conductor Parsons in commissariat charge. Eventually a few European civilians came in and served as volunteers. The so-called fort consisted of eight huts with walls of stone and roofs of thatch, connected by stone walls, the enclosure thus made measuring 78 yards by 20 yards. Another wall was built 9 feet beyond the parallelogram, but there was only time to complete it on three sides. Outside of all were placed obstacles, such as wire entanglements, wheels, and broken waggons, and six mines were constructed. On the 3rd of January the Boers began to arrive, and soon numbered between 500 and 600 men with several old ship's cannon. On the 6th of January hostilities commenced and lasted eighty-four days, when news arrived of the armistice. During the siege the garrison displayed the utmost enterprise, activity, and fertility of resources. A small cannon was constructed out of a portion of an Abyssinian pump, and did good service. Mines were also sprung, hand grenades used, and sorties made. In short, there has scarcely been known a better instance of "the active defence" of a fortified post. Though their huts were battered down about their ears, the besieged never for a moment lost heart, being encouraged not only by the example of their officers, but by the activity and good spirits of Lieut. Long's brave young wife.

A certain amount of additional light is thrown on the Bronkhorst Spruit disaster by Lady Bellairs. Acquiescing in Sir Owen Lanyon's proposal, Col. Bellairs ordered Lieut.-Col. Anstruther to bring the headquarters of the 94th Regiment to Pretoria from Lydenburg. He was told that his absence from the latter would be but short, that he was to march without delay, and that the senior commissariat officer was sending instructions about transport. The order was received at 10.30 A.M., November 27th, 1880. The military transport having been diminished for economical reasons, Col. Anstruther was obliged to obtain waggons from the farmers. Mr. Carter, the commissariat officer at Lydenburg, was instructed by his chief at Pretoria that on no account should more than twelve waggons accompany the troops, but that fewer should suffice. Col. Anstruther, however, demanded twenty-six in addition to the following already in possession, viz., an ox waggon, an ox ambulance, a water-cart, and two mule waggons. The local commissariat officer pleaded his instructions, but his objections were overruled. Indeed, there was subsequently a further addition of three more ox waggons. At length, after great delay, the detachment started on the 5th of December, with thirty ox waggons, one ox ambulance, two mule waggons, and one water-cart. The detachment consisted of 263 of all ranks, three women, and two children.

The whole distance was 188 miles, but the column marched leisurely, only reaching Middleburg, about half way, on the 14th of December, thus taking ten days to accomplish about 94 miles. On the 15th

of December Col. Bellairs sent off at 9 P.M. a mounted messenger to instruct and warn Col. Anstruther. The gist of the despatch was that 500 Boers with an unknown destination had on the previous day started from the neighbourhood of Pretoria, that though hostilities had not commenced any sudden attack should be guarded against, and natives should be sent forward to reconnoitre over the hills before the column advanced. This letter was received at 6 A.M. 17th of December. Col. Anstruther, however, refused to believe in danger, and the march was conducted almost as if it were taking place in England. No natives were sent forward to reconnoitre, and the scouting was supposed to be performed by the four mounted rifles of the detachment, but was inadequately and carelessly executed, and one of them was riding alongside of one of the waggons and conversing with a soldier when the attack took place. The men carried on their persons only thirty rounds of ammunition, and there is reason to believe that the boxes containing the reserve ammunition were screwed down. The rifles of the band were in a waggon, the mess sergeant was unarmed and in plain clothes, and many of the baggage guard had placed their rifles in the waggon. What followed is too well known to need repetition, and was the natural result of gross neglect of all military precautions.

A strong feeling of contempt for the military qualities of the Boers was one of the causes which led to the unfortunate Transvaal War. In Lady Bellairs's book full justice is done to them. Their tactical and strategical skill was more than respectable, while, though they are undoubtedly wanting in dash and are far removed from heroes, they once or twice displayed a fair power of resistance even when outnumbered. As to their conduct towards our troops, with the exception of one or two murders perpetrated by small bodies of Boers temporarily free from control, they appear to have evinced humanity and even courtesy. That alike before, during, and after the war we displayed incapacity will, we think, be admitted by all who have studied the subject.

Mr. Scott's book is practically a collection of the letters which the author, in his capacity of special correspondent to a London newspaper, from time to time sent to England. There is, therefore, necessarily rather a want of arrangement, connexion, and proper sequence. It is valuable, however, for, as the author says in his preface, "no correct picture of French colonies in Indo-China, of the Tongking campaign, or of French projects in that remote part of the world, has been laid before the English public."

The political portion of the book is interesting, but we cannot undertake to deal with so important a subject in the short space at our disposal. The military portion is equally interesting, but the campaign here described has been of so fitful and discursive a character that we shall content ourselves with only a few general remarks. The French no doubt found enemies worthy of their steel in the Black Flags, and met on several occasions with a vigorous resistance. They proved, however, equal to the occasion,

and never have French soldiers displayed more dash, enterprise, and endurance than did those who fought last year in the delta of Tonquin. Discipline was not, however, a strong point with the composite force, made up of linesmen, Turcos, foreign legion, marines, and native auxiliaries. The author says:—

"But the conduct of a certain number of the soldiery has had such an influence on the state of affairs in Tongking that the matter is not one that can be altogether shirked. The English soldier is profligate enough and rough enough, in all conscience, with a conquered population; but at any rate, some bounds are set to his brutality. He cannot seize upon chickens and eggs, and more valuable things, and carry them off by force, or give an absurd sum for them in nominal payment. If he did he would be flogged. Yet on several occasions men of the Foreign Legion surrounded in regular parties, with look-out men posted round, quarters of Hanoi, and went in by turns to abuse women and to carry off whatever seemed good to them. This sometimes happened two or three nights running, yet none of them were ever caught or punished. Bullying of the people in the street, sometimes in a mere playful way, but occasionally from simple innate savagery, was far too common, and was never apparently interfered with. The bestiality of the Turcos is not to be laid, perhaps, at the French door, except that if the French introduce such animals into a country they ought to muzzle them. The Annamese at the best is a cur, but there is a point that passes his endurance. Then he takes to the fields with a spear and a cleaver tied to the end of a bamboo, and blows up the tinder on his antiquated match-lock. He becomes a 'pirate.'"

The refusal to give quarter and the slaying of wounded foemen have cast a stain on the army of Tonquin, but some excuses may be urged in palliation. The wounded Black Flag could not complain of being shot or bayoneted if he, when lying disabled on the ground, fired at passers-by. Again, on many occasions the French were too largely outnumbered and too hardly pressed to be able to take prisoners. Their troops, too, were maddened by the cruelty of the Black Flags. There were, however, several cases of brutality for which no excuse can be offered. The French soldiers in Tonquin displayed in compensation many military virtues of a high class; for example, cheerfulness under hardships or deprivation:—

"Take his wine and his bread from a Frenchman and he is indeed desolate. Yet for ten days after the capture of Bacninh the French troops had neither, and they appeared rather inclined to take it as a joke than otherwise. The bread was replaced by mouldy, weevil-eaten biscuit, some of it green and utterly unfit for food, and tea was doled out instead of wine. Tea the Frenchman abhors, but he laughed even as he grimaced and made what fun was practicable of the matter, asserting that the commissariat wanted to Anglicize him, for it is an ineradicable belief of your ordinary Frenchman that English people habitually drink tea at dinner. It is in his adaptability to circumstances that the French soldier is most admirable. If he gets mouldy biscuit he does not like it, no doubt, but he does what he can to make the best of it. He steepes it in warm water, sprinkles it with salt and pepper and pork fat, and makes a dish which does not look very pretty, but tastes remarkably well when one has marched all day long; or he breaks it into pieces, and makes soup of it along with his preserved meat, which is too strong for him, and equally repugnant to his natural inclinations. The English soldier

would throw the biscuit away, and announce, in a most emphatic way, that if he was to fight for his country he must be properly fed. The absolute ignorance of every Briton of the most elementary notions of cookery is quite astonishing. Every Frenchman knows something of it, and is ready to take his part in preparing some dish."

The French have raised many companies of Tonquinese auxiliaries. These have, we are told, the very faintest ideas of discipline, and "during the hot and sunny months of 1884 several companies of the Tirailleurs deserted almost *en masse*, and, what was worse, carried off their carbines and ammunition with them." The Annamese companies, having been longer under training, have stood the test of actual fighting well, and may be considered fairly good native troops. They would be much better if the European officers attached to them were not periodically changed.

In conclusion we would observe that as long as the author confines himself to relating what he has himself seen, his statements are interesting and instructive, for he is clearly observant and impartial. When, however, he enters on a discussion of the French military system as a whole, he shows that he is dealing with that of which he possesses imperfect knowledge and falls into frequent errors.

On the Track of the Crescent: Erratic Notes from the Piræus to Pesh. By Major E. C. Johnson, M.A.I. (Hurst & Blackett.)

THE "track" of the author of these notes embraces a visit to Athens and Constantinople, extending thence, *via* Varna, through Roumania and Hungary to Pesh, with a detached visit to Transylvania. It covers accordingly but little new and much well-beaten ground. The author, conscious that he touches on many large and important topics in what seems a perfunctory way, begs that at least he may be judged not by what the book omits, but by what it contains—a reasonable request enough. If his utterances have sometimes a dogmatic sound, this is due, he explains, to their being merely the confirmation, by personal experience, of the views of those writers of repute whom he had studied before undertaking the journey. It is partly owing to this commendable and all too unfrequent practice of preliminary study, as well as to the author's skill in the arrangement of his materials, that much information is pleasantly and naturally woven into the narrative without suggesting the guide-book. This applies especially to the scattered notices of events, early and recent, in the history of Transylvania and Hungary, as well as to various details of municipal administration and the like. And even in describing such well-known localities as Athens and Constantinople there is a certain freshness and individuality of style and thought, with some humour and occasional enthusiasm, which carry the reader agreeably over the familiar ground. The effect is perhaps a little marred sometimes by two minor blemishes, or, at all events, peculiarities, affected by the author: first, an inordinate love of inverted commas, which constantly and quite needlessly enclose some familiar word or expression; and, secondly, a fondness for a certain class of periphrasis, the favourite resource of the dull or empty

writer, but of which Major Johnson stands in no need. Surely he could afford to write "a Jewish nose" instead of "a Semitic olfactory feature," or "after we had enjoyed the tea and strawberries" instead of "after we had partaken of the insidiously poisonous Chinese stimulant, and the succulent *fragaria*"; and even if "a fat woman" requires to be euphuized, it is not funny to write "inclined to '*em bong poing*.'" There is also an unusual number of slips which should have been corrected in the proofs, as "*lieterwagen*" for *Leiterwagen* and "*A la undici e mezzo*"; Constantinople was not taken in 1433; and a well-known French play is not '*Le Gendre de M. Poyer*.'

But all this does not prevent the lively and unbroken flow of combined observation, description, and personal adventure from being very amusing. Major Johnson would probably own at once to a few old-fashioned English prejudices, the anti-Semitic being one of those which he certainly indulges freely, as far as satire goes. By the way, he should not speak of the principalities united under Prince Couza in 1861 as the "kingdom" of Roumania, especially as he gives a lively account of the scenes he witnessed at the crowning of the "first king" of that country in 1881. For a spectacle of that kind the writer has the pencil as well as the eye of an artist at his command, and his careful descriptions of costume both here and in Hungary are supplemented by illustrations excellent for the purpose, and above the average in merit. The only element adverse to the picturesque in the Bucharest spectacle was the unfortunate craze for imitating everything French. In the neighbouring countries, for the present, there is still much picturesque costume left, although "that accursed Puritan dress, which Cromwell introduced as a protest against the gaudy costumes of the Cavaliers, has spread like a withering blast throughout all Europe and America, and now threatens the picturesque East."

With the beauty and the delights of Pesh the reader is comparatively familiar; perhaps the most interesting chapters of the book are those in which the author describes his visits to certain country houses in Hungary and Transylvania. Having one or two good introductions, he was hospitably passed on from one house to another, and enjoyed the quaint combination of modern luxury and artistic refinement with a patriarchal condition of manners and customs destined, no doubt, soon to be modified or reduced to the monotonous level of Western life. Ever on the look out for information, the author took diligent notes from the conversation of his friends. Among many other matters he thus relates an ancient Hungarian custom:—

"When a young man wanted to 'pop' to the object of his affections, he called at the house one evening, and paid a long visit, but made no allusion to the subject nearest his heart. On going away he forgot his cloak, and the next day watched the house. If the cloak was still inside, he was the happiest of men; but were it hanging outside, he took the fact as his *congé*. This is all very well for would-be Benedicts, but if a confirmed bachelor should happen to leave his cloak by mistake, he might be let in for an action for 'breach,' or a stab from an infuriated brother."

Osborne Gordon: a Memoir, with a Selection of his Writings. Edited by George Marshall, M.A. (Parker & Co.)

It is just possible that the life of such a man as Osborne Gordon might be so written as to interest a somewhat larger circle than that of his friends and personal acquaintance. It is true he was one of those "innocent deceivers of men" who "vivens moriensque fellit," and as such passed a life which affords but little in the way of incident for a biographer to dwell upon. But at the same time he was something of a type. He was one of a class, small always, and more known to the universities in the last generation than in the present, who—after carrying all before them as undergraduates, and spending half a lifetime as tutors of colleges, taking part in that university business which the late Rector of Lincoln esteemed so lightly, and establishing a considerable, but purely university reputation for wit or wisdom in council—have quietly gone down to country livings, and contented themselves for the rest of their days with diffusing over their new and more limited sphere such practical wisdom as their earlier life had taught them. For literature, when leisure came, they seem to have done but little. The type is fast disappearing under the new conditions, and it is possible that a memoir of Osborne Gordon or another exhibiting it might be worth writing. But the task would be full of difficulty and very likely will never be attempted.

The volume consists of a memoir extending over seventy pages, and of some three hundred pages of sermons and extracts from sermons, and two Latin orations. The plan of the memoir, which is intended to serve as an introduction to the sermons, is of the most modest description. After half a page of facts and dates relating to Osborne Gordon's early life, we have a letter from Sir R. W. Lingan about his school and college life, followed by a short letter from another schoolfellow of his, an extract from a letter of the Bishop of Manchester, and then in succession the obituary notices which appeared in the *Times* and the *Daily Telegraph*. The remainder of the memoir consists principally of the Latin oration delivered by Osborne Gordon as Censor of Christ Church on the occasion of the death of the Duke of Wellington, and of some of the official documents relating to the Commission of Inquiry into the Constitution of the Councils of the Queen's Colleges in Ireland, of which Osborne Gordon was chairman, while the Universities Commissions of 1850 and 1877 are also, but more briefly mentioned.

The feature in Osborne Gordon's personality to which, more than anything else, he owed his place in the academical world was one which is, perhaps, more potent under academical conditions, and is certainly more readily and generally appreciated in a university than in the outside world. All who knew him, and the tradition which survives of him, agree in ascribing to him a ready wit, scholarly, but without malice, in intimate alliance with practical sagacity, and subservient to practical effect. Some few illustrations of Gordon's wit are quoted in this memoir, but, in the absence of what may be called their context, they do him less than

justice. The practical effect of the following, which dates from the time of the last University Commission, is more apparent. At that time some of the senior members of the university, with a distrust of its younger members not unnatural to their time of life, were intent upon a plan which provided that no man, whether already known and tried as a lecturer in the university or not, should be made a permanent tutor of a college without first being tried for a probationary period of six years, to see if he suited the college. The plan, brought before Gordon's notice, elicited from him the remark, "You might as well try a pair of boots for twelve months to see if they fit you." Whereupon the seniors in question dropped the plan, and took to circulating the story, to the great benefit of the university.

The Bishop of Manchester, in the letter above referred to, expresses his regret that Gordon was likely to leave so little behind him which would give another generation any idea of what his real mark and capacity were, and it is in the hope of doing away with this ground of regret that the editor has published these sermons. There are sermons which have taken rank as literature, but these will not be amongst the number. We are quite willing to allow them most of the modest merits which the editor claims for them—plainness of speech, distinctness of purpose, love of truth in the theological sense, directness of aim, absence of ornament. But we think, and we make no doubt Gordon would have thought, that other qualities than these are needed to make a good book, and that a book which falls short of being a good book is better left unpublished. On the whole, we cannot but say that the present volume gives little or no idea of what Gordon's "real mark and capacity were," and that it has no substantive merits of such value as to entitle it to claim a place in literature. The sermons are much more ordinary sermons than their writer was an ordinary man.

The Veil of Isis: a Series of Essays on Idealism. By T. E. Webb. (Dublin, University Press.)

Sympneumata. Edited by Laurence Oliphant. (Blackwood & Sons.)

We class these books together not because they have anything in common, but because the sane criticism of the former reaches a position which enables the reader to understand the vagaries of the latter. Perhaps an apology is due to Prof. Webb for placing him in such companionship, but he will doubtless pardon us if we say at once that his book gives a standpoint from which we can best explain how a book like Mr. Oliphant's can be written nowadays—the only kind of notice which it deserves.

Prof. Webb wrote many years ago a little book on the intellectualism of Locke which was of permanent value for the history of English thought and would well deserve a second edition. It brought together all those passages in Locke which recognized an intellectual element in the formation of our conceptions, and thus still forms a much needed contrast to the late Prof. Green's masterly, but one-sided analysis of the same thinker, which regards him as purely sensationalist. Prof. Webb's little book thus

represented a kind of eirenicon between the positions of Hume and Kant, and his larger work, now before us, develops this germ through the remaining stages of philosophic thought. As the second title of his book informs the reader, it deals with the various stages which the idealist problem has taken in modern philosophy. If we run through the somewhat strained titles of Prof. Webb's chapters the lines of his investigation will be seen. Theistic idealism or Berkeley leads on to problematic idealism with Hume. "Cosmotheletical" and "transcendental" are the names given to the idealisms of Reid and Kant, while "cataleptic idealism," whatever that may mean, characterizes Hamilton, and, of course, "absolute" is Hegel's adjective. These catchy titles are well matched by the sketchy character of the chapters they designate. These cannot be regarded as in any way such valuable pieces of work as Prof. Webb's earlier volume. Few signs are shown of any profound study of the authors named, and the main thesis, that these philosophers were very much alike in their conclusions, if not in their methods, necessarily leads to one-sided treatment and the ignoring of important distinctions.

Yet notwithstanding its superficiality, perhaps even because of this, Prof. Webb's book has its good points. He writes not as a professed metaphysician, with eye fixed on noumenal details, but as a man of the world who once took an interest in metaphysics, and has kept up to some extent his power of reading and reasoning in these abstruse subjects. He has read through the chief English thinkers and chanced his interpretation of the Germans, and then, like a practical man, he asks, "What does it all come to?" In a concluding chapter, very brightly written, Prof. Webb contends that the outcome of metaphysical inquiry from Locke to Hegel is theoretical agnosticism combined with an increasing belief in the existence of pure being. "For the whole universe is concealed from us by the veil of our ideas," the veil of Isis, which gives a somewhat fanciful title to the book. We thus live in a world the existence of which we cannot prove, trust the course of nature in a future which we cannot know, co-operate with fellow creatures whose existence we can no more prove than that of the Deity. "In the most ordinary events of life, as in the deepest mysteries of religion, we live by faith and not by sight." In this conclusion Prof. Webb sees a great, though negative service performed by philosophy for religion.

Enough has perhaps been said to give the main lines of Mr. Webb's treatise. He has, at any rate, shown considerable insight in selecting the question of idealism as the characteristic problem of modern thought. As ancient thought is throughout occupied with the distinction of permanent substance and transitory phenomenon, so modern speculation since Descartes has concentrated itself on the contrast between the Ego and the non-Ego. The two main lines of English thought combine in a way both the ancient and modern problems, the Humists regarding the phenomenal as the real, and thus shutting in the mind in a vicious circle of its own ideas, the Kantians resorting to the substantial Ego for a point of connexion with the universe and with God. Prof. Webb,

as his main conclusion shows, is really Humist, and his exposition of the remaining schools is accordingly somewhat one-sided. It would take some columns to notice special points in which he appears to fail to grasp the bearing of Kant or Hegel. We may notice, however, a curious mistake about Schopenhauer (p. 308), to whose influence Prof. Webb attributes the discussion in 'Faust' about the first verse of the Gospel of St. John. Prof. Webb, who has translated 'Faust,' ought to have known that the lines referred to were written as early as 1798.

Though Prof. Webb has failed to appreciate justly the Neo-Kantian attempt to bridge over the gulf between Ego and non-Ego, his agnostic conclusion represents very fairly the effect produced on the general mind of Europe by modern metaphysics. And another side of his argument leads his readers to the vantage-ground whence they can understand the feelings which give rise to spiritualistic beliefs. "The mind of man is haunted by the sense of something, he knows not what, which is beyond him. It is in this sense of the unknown that all philosophy and all religion have their source," and, Prof. Webb might have added, all superstition. Spiritualism, like other allied forms of mysticism, is a premature attempt to cross the gulf of the unknown, founded on the pathological processes of the diseased mind. It has its pathetic side in the yearning it expresses to know the fate of the departed. It has a more unlovely aspect in its readiness to grasp at straws, in its maddening effect on minds whose morbid condition causes the first resort to abnormal methods of arriving at truth, in its want of courage to face facts, and, more than all perhaps, in the prurient excitement which is not the least of its attractions to certain minds.

These qualities are exemplified in the book which Mr. Oliphant has edited. It is in the main a wild development of the myth of the 'Symposion,' which saw the original man as androgynous. Mr. Oliphant's medium extends this to the Deity, a piece of nauseous blasphemy which is probably without parallel in modern times. Of course, there is no reasoning in 'Sympneumata'; it is all bold assertion implicitly claiming to be inspired. Of the ignorance which could lead to such a view one example will suffice. Mr. Oliphant, or his inspirer, claims to have sufficient knowledge of Hebrew, or rather Chaldee, to make use of the 'Sohar,' which he regards as authentic, though it is well known to be a twelfth century forgery. Yet he bases his proposition of the double nature of the Deity on the use of the plural word *Elohim*, forgetting the elementary fact of Hebrew grammar that there is a special dual form to express doublets. But how can we expect even the rudiments of scholarship from a book which is wanting in the rudiments of common sense?

Myths and Dreams. By Edward Clodd. (Chatto & Windus.)

THE object of Mr. Clodd's volume is, as he states in the preface, "to present in compendious form the evidence which myths and dreams supply as to primitive man's interpretation of his own nature and of the external world, and more especially to indicate how such evidence carries within

itself the history of the origin and growth of beliefs in the supernatural." We are by no means certain that the perusal of the work has rendered quite clear to us the mental condition of the primitive man. But the obscurity which to our vision appears to shroud that mysterious being may be purely subjective. To eyes which have sufficiently long regarded savages, or at least perused the records of their simple speech and unconventional behaviour, the retrospect which Mr. Clodd does his best to enable us to achieve may be dimmed by no shadow of doubt. However this may be, all who read the book will admit that it contains a great amount of curious information, gathered in most painstaking fashion from every region in which the now much studied savage is to be found. By its aid we may at least attempt with some hope of ultimate success to look down the long vista, between rows of centuries, at the end of which the primitive man is represented by Mr. Clodd as struggling to reply to the obstinate questionings which his physical senses and his psychical instincts suggest to his as yet entirely untrammelled intellect.

In what is for convenience called *myth*, says Mr. Clodd, "lie the germs of philosophy, theology, and science," and it is in myths that has resulted man's "serious endeavour to interpret the meaning of his surroundings and of his own actions and feelings." The myth-making faculty has, therefore, played an important part in the intellectual development of mankind, and a complete classified catalogue of its creations would be equivalent to an exhaustive inventory of the effects of the human soul. But there is a limit to the powers of endurance of even the most hardened of mythological students. It is needful, accordingly, for the myth-tracer to content himself with samples of the immense stores which lie at his disposal. Some of these Mr. Clodd has agreeably placed in evidence. In the first portion of his work he commences with the "confusion of early thought between the living and the not living," passes on to the "personification of the powers of nature," deals gently with "the solar theory of myth," grapples with "totemism," traces the "survival of myth in history," glances at "myth among the Hebrews," and then sets forth the conclusions at which he has arrived. They may be reduced to the statements that "the history of mankind is a history of slow but sure advance from a lower to a higher; of ascent, although with oft backslidings," and that on this history much light is thrown by myths—which he designates, imitating a phrase of Emerson's, as "fossil ethics and fossil theology." The second part of Mr. Clodd's book is supposed to be devoted to "Dreams; their Place in the Growth of Belief in the Supernatural," but it includes a number of studies of barbaric beliefs and theories respecting all manner of things.

As a specimen of these may be taken the account and attempted explanation of the group of stories to which the name of "Punchkin" may be given, borrowed from the specimen of the tales which occurs in Miss Frere's 'Old Deccan Days.' In all the stories in this group the central idea "is the dwelling apart of the soul or heart, as the seat of life, in some secret place, in an egg,

or a necklace, or a flower, the good or evil fortunes of the soul involving those of the body." In Oriental folk-tales this idea occurs frequently, forming part of the regular stock-in-trade of the Eastern storyteller. In Europe it is found more rarely, and only in stories which have a somewhat foreign appearance. Mr. Clodd looks upon it as "bearing upon the barbaric belief in the soul leaving the body at pleasure," which he illustrates by the fact that South Pacific Islanders attribute the phenomenon of sneezing to the return to the body of the spirit which has been travelling about for a time—a return naturally productive of a tingling and enlivening sensation.

The Socialism of To-day. By Émile de Laveleye. Translated into English by Goddard H. Orpen. Together with an Account of Socialism in England by the Translator. (Field & Tuer.)

M. DE LAVELEYE'S essays on contemporary socialistic movements, though lacking completeness either as an historical or as a scientific review, are well worth bringing within easy reach of all English readers who are, as many seem to be, either alarmed or amused by the erroneous opinions now attracting attention; and Mr. Orpen's volume is something more than, on the whole, an admirable translation, seeing that useful notes are sprinkled throughout the work, and a long supplementary chapter deals with recent English concerns in much more detail than M. de Laveleye allows himself.

It is not strange that the Belgian economist pays most attention in his essay to German socialism. The theories of Fourier, Proudhon, Louis Blanc, and other Frenchmen belong to the history of yesterday, not of "to-day"; and the English examples of Robert Owen and his associates are nearly as out of date as those of Wat Tyler, John Ball, and other mediæval propagandists. Modern socialism owes its life to the teachings of such men as Fichte, Winkelblech, Rodbertus, and of their greatest disciples, Karl Marx and Lassalle. To each of these remarkable perverters of the sound conclusions of modern political economy M. de Laveleye devotes an interesting chapter, sketching their lives as well as criticizing their views; the only fault in his criticisms being that, in endeavouring to make his epitomes complete and his strictures emphatic, he is apt now and then to tax the reader's intelligence somewhat severely. To his condensed controversy such passages as the four pages in which he tells the romantic story of Lassalle's death are agreeable interludes to those who here read the facts for the first time, but the space they occupy in a small volume on a very large subject might, perhaps, have been better employed in fuller discussion of the doctrines put forward by Lassalle, Marx, and others.

No objection of that sort can be made to the three chapters in which M. de Laveleye, still keeping mainly to German ground, describes the Conservative socialism of which Prince Bismarck is the patron, and Huber, Wagener, and Rudolf Meyer are prominent interpreters; the Evangelical socialism with which the name of Herr Stöcker is especially associated; and the Catholic socialism of which neither the

spirit nor the method can easily be distinguished from those of the Ultramontane party as a whole. These chapters are valuable contributions to a study of contemporary German politics. M. de Laveleye has done well also in devoting two long chapters to the history of the International, and its ramifications on the Continent after Bakounin had parted from Karl Marx. The International was never so formidable an organization as either its promoters or its opponents considered; but there is a great deal to be learnt from an honest examination of the economic and political fallacies and the misguided but generous impulses with which it started, and yet more of the wild freaks and pitiful squabbles in which it resulted, until now its only outcome is a shapeless and tolerably harmless anarchism. M. de Laveleye is hardly fair to Bakounin; but he treats of him hardly at all as a preacher of Russian Nihilism, about which he has very little to say, while he has good reason to complain of the effects of Bakounin's anarchist teaching in Italy, Spain, and elsewhere.

Mr. Orpen has, for the most part, done the work of translation so remarkably well that a few errors into which he has fallen are all the more notable. One is his rendering of "Katheder-socialisten" as "socialists of the chair," a very misleading appellation for such university dabbles in socialism as Prof. Schmoller and Prof. Wagner, and—shall we say?—English amateurs like Mr. A. R. Wallace. Another is his designation of the revolutionary means proposed by the anarchists as "pan-destruction," which must remind every reader of Carlyle's joke about "pot-theism." These are small matters, however, and we have to thank Mr. Orpen not only for his painstaking translation and annotation of M. de Laveleye's work, but also for his own very carefully compiled chapter on "Socialism in England." Here we have a concise account of "the three main socialistic movements at present stirring amongst us": the first, the scheme for land nationalization, which has Mr. Henry George for its chief apostle; the second, the dream of the Christian socialists, with a small, but obtrusive Guild of St. Matthew, now claiming to follow in the train of Kingsley and Maurice; and the third, the Social Democratic Federation and its offshoots. Mr. Orpen's book was sent to press before Mr. H. M. Hyndman and Mr. William Morris had parted company and the inauguration of the Socialistic League had been announced, and in other respects some of his statements are already, through no fault of his, inaccurate. The English socialists of this decade, like the internationalists of the last, are given to quarrelling with one another, and to rearranging their cliques and theories with hardly less speed, though with considerably more friction, than appears in the changes of a kaleidoscope. This is embarrassing to the historian; but to the student of society it is satisfactory, as showing how small is the hold which their shifting vagaries take on public opinion. Mr. Orpen, like M. de Laveleye, is fully conscious of the great need of many social reforms, and in hearty sympathy with all that is honest and reasonable in the proposals of reformers, however much unreasonableness may be mixed with them. The

volume before us is, therefore, a solid contribution towards the work which the revolutionists profess to have at heart, and all the more so because it speaks plainly about the hobbies and the nightmares with which the revolutionists seem anxious to scare us.

NOVELS OF THE WEEK.

- Like Lost Sheep: a Riverside Romance.* By Arnold Gray. 3 vols. (Ward & Downey.)
A Maiden All Forlorn. By the Author of 'Phyllis.' 3 vols. (Same publishers.)
Betwixt my Love and Me. By the Author of 'A Golden Bar.' 2 vols. (Hurst & Blackett.)
Wilbourne Hall. By Mrs. Caumont. 2 vols. (Fisher Unwin.)
The Tenants of Beldorine: a Romance of the South Coast. By Rosa Mackenzie Kettle. (Weir.)

ALTHOUGH the human interest is obviously intended to predominate in 'Like Lost Sheep,' the author is decidedly more successful in the scenes associated with the alternative title of this stirring tale. The ever shifting moods of an English river are faithfully and admirably drawn. The writer's familiarity with the minutiae of feminine toilette, the relentless exposure of sundry feminine foibles, and the use of certain essentially feminine epithets in speaking of good-looking men, leave little doubt in the reader's mind that "Arnold Gray" is a pseudonym under which a lady has chosen to veil her identity. Shorn of such excrescences as needlessly elaborate descriptions of the household of an odious family of upstarts, and spiteful caricatures of High Church curates, vulgar provincial beauties, and acid old maids, 'Like Lost Sheep' would have better fulfilled the promise of its spirited opening. No fewer than four chapters, containing more than eighty pages, are devoted to the account of a ball at the house of the upstarts. Much of this is mere padding, for which the necessity of spinning out into three volumes what might have easily been condensed into one is no doubt primarily responsible. Nevertheless, the situations are always cleverly conceived, and carried out with a good deal of dramatic or melodramatic power. For there is no lack of sensational incident in 'Like Lost Sheep,' which might with greater correctness have been styled 'Murder and Sudden Death.' Certain characteristic mannerisms of the author are somewhat exasperating. We refer to the practice of interpolating hints—not always verified—of future disasters, as well as the use of eloquent asterisks and that elegant figure of speech called *aposiopesis* by the grammarians. Here the binder has lent unexpected assistance by the omission of some sixteen pages at a most critical point of the story. 'Like Lost Sheep' will be enjoyed by all who appreciate a vigorous and romantic novel.

Though 'A Maiden All Forlorn' is only the first of a number of stories by the author of 'Phyllis,' collected in three volumes from various sources, it contains as much romance and incident as many novels of the full regulation length. It might claim to be considered as a novel condensed, and the same remark would apply to at least one other story in the present collection. All of them are light and bright. They are, at

the same time, harmless enough, full of comical situations, and fraught with comfort and encouragement for pretty young women not yet engaged to wealthy young men. The ease with which the forlorn maiden, for instance, slips into a great fortune which has a very endurable encumbrance attached to it is a little more than remarkable. But it is safe to say that the reader who once begins to take an interest in Ronny and Cecil Rivers will not care much whether the story of their good fortune is probable or not. They deserve to be happy; and very improbable things are wont to take place for such as deserve happiness—at any rate, in the stories of the author of 'Phyllis.'

'Betwixt my Love and Me' is innocuous in every way, except that it furnishes too many examples of an irrelevant style of composition. The story is told in the first person by the heroine, and the author is not clever enough to get over the difficulties of informing the narrator of facts necessary to the story, but impossible for her to have learnt by ordinary means. Accidental eavesdropping is the commonest device, and after two or three times it is neither pleasing nor natural. It is not made more pleasing or more natural by the minuteness of the description of the heroine's dress and attitude. A girl who tells her own story may be excused for packing it with a good deal of commonplace, but the author in her capacity of editor should have suppressed passages which were fit only for the obscurity of the young lady's journal. Permutations of the sentiment that death is inevitable do not make an engaging commencement for a chapter. The story is quite unoriginal, but it is told without mistakes. It is like a praiseworthy theme—an essay in novel-writing deserving a good mark, but not exhilarating to the reader.

The author of 'Wilbourne Hall' is, it seems, a new novelist, but no novelty in plot or the development of character is discernible throughout the course of her tedious story. 'Wilbourne Hall' may be not unfairly described as a sort of reflection of Dickens, lacking his pathos, humour, and power, but reproducing his exaggeration and love of the grotesque. The picture of the horsey woman of some fifty years back is not wholly unsuccessful, and in the conversation of a certain Mrs. Stephen de More, Mrs. Caumont has reached the limits of female fatuity. The plot is confused, the canvas overcrowded, and the style negligent. For example, the word "crony" is used more than once for *crone*, and the author's notion of the slang of 1820-30 is not more correct than her delineation of the costume then worn, or her opinion that hansom were then in use. No Irishman says "moile," nor would a scholar, as Squire Wilbourne is represented to have been, sign himself "your adopted father."

Miss Kettle's work is as thorough as ever. In her one volume she takes us through the history of a large number of persons, and exhibits their very distinct and original characters in a profusion of dialogue which would furnish forth several three-volume works of the usual type. There is an old-world flavour about much of this conversation. It is, in fact, conversation, not the bald, disjointed, incomplete utterances which often do duty for it. There is, moreover, no trace of

modern slang, nor of the disjointed common-places which are now turned to such diverse uses. Even the furious General Beresford expounds at full length all the evil that he has been thinking of his neighbours during his gouty solitude, while Horace Greville, as a rising M.P., naturally inclines to a certain ornateness of diction. Alicia Carew—a girl of cold and haughty exterior, embittered by her lot as the daughter of a selfish gambler and a mother who has had her better qualities worn away by contact with the seamy side of fashionable life—is a heroine of unusual attractiveness. Resisting long the treachery of her own heart, it is with difficulty that she surrenders it to Greville, whom an early and bitter disappointment has made cynical in his view of women, though Alicia's stately beauty fascinates him. It is his own fault that he is again unsuccessful, and the deterioration of his character, contrasted with the growth and softening of hers, is a suggestive study. In the end he marries, and makes miserable the first love who had left him for a richer husband. As has been said, the characters are original, though they are externally conventional, and belong to the least enterprising and adventurous class of the community. It is perhaps another token of an old-fashioned point of view that these people, mostly with large incomes, should be gentry, and landed gentry. One of the most racy personages is Mrs. Molyneux, the outspoken mother of many tiresome daughters, who outrage her feelings by marrying objectionable husbands. Readers who like some matter in their fiction will enjoy the book.

SCHOOL-BOOKS.

Gray: Selected Poems. Edited by E. Gosse. (Oxford, Clarendon Press.)—Mr. Gosse has followed up his standard edition of Gray's works with this excellent school edition of his poems. He has prefixed an interesting and graceful memoir, and added some useful notes, which are much more attractive than those to be found in most school-books. We would suggest that "purple year" in the 'Ode on the Spring' is a reminiscence of Virgil. In l. 5 of the 'Hymn to Adversity' it is scarcely wise to put before schoolboys a fictitious verb like *δαπέειν*. The volume has the great advantage of presenting Gray's text in a far purer form than other school editions. We wish Mr. Gosse had omitted the rendering of the elegy of Propertius he has discovered. It is not without good lines, but as a whole it is bad, and only the partiality natural to a discoverer can have blinded so keen-sighted a critic.

Guide-Book for Pupil Teachers. By James Beveridge. (Chambers.)—This little work presents "the questions actually set in the Government examinations (Scotland) for the past two years to candidates for pupil-teachership and to pupil teachers at the end of their first year," and contains a useful collection of examples by which students may test their progress. Answers are given to the questions in arithmetic, and in the case of sums or instances of grammatical analysis presenting exceptional difficulty the solutions are worked out, but in these cases clearness is often sacrificed to brevity.

Complete New Practical French Grammar. By H. Bourdache. (Relfo Brothers.)—M. Bourdache believes, like many other French teachers, that he has produced a grammar easier than those already in existence. We fail to see it. He has given a large number of exercises, and no doubt if his pupils go through them under his tuition they will learn a good deal; but they

might learn quite as much from many other books. It is a pity the author has completely ignored comparative philology.

French Exercises adapted to Eve and De Baudiss' French Grammar. (Nutt.)—This book hardly calls for criticism. The French grammar used at Wellington College is good, and these exercises are a useful addition to it.

Hints on French Syntax. By F. Storr. (Rice.)—Mr. Storr's hints are to the purpose. They are intended for schoolboys, but grown-up people, who wish to avoid making elementary blunders in either writing or speaking, may use them with advantage.

Manuel à l'Usage des Candidats aux Examens Publics. By H. Belcher, M.A., and A. Dupuis, B.A. (Hachette.)—We are not so much in love with examinations as to feel any pleasure at the appearance of this volume, but such collections of papers are inevitable in the present state of education. The papers give a fair idea of the examinations of the day, being selected from those set at Oxford, Cambridge, London, Woolwich, the Indian Civil Service examinations, &c. The notes are useful and might have been fuller.

Progressive German Reader. By G. E. Fasnacht. (Macmillan & Co.)—Mr. Fasnacht expects his pupils to learn a good deal in their first year, and we should say he ought to be more than satisfied if they master his book in two years. He is right to lay stress on explaining the order of words. We doubt the wisdom of introducing poetry so early. To many boys it is not so easy as simple prose.

German Pronunciation, Practice and Theory. By W. Vietor, Ph.D. (Trübner & Co.)—This is hardly a book for schoolboys, but schoolmasters will find it useful. Dr. Vietor treats of a subject of which he is an acknowledged master, and he has shown true German thoroughness in this handling of it.

Rudimenta Latina. By J. B. Allen, M.A. (Oxford, Clarendon Press.)—A very clear and useful little book for children beginning the woeful work of learning Latin. Mr. Allen has executed a rather difficult task with success.

OUR LIBRARY TABLE.

Two sumptuous mementoes of the late tercentenary celebration of the Edinburgh University, the one literary, the other artistic, have appeared simultaneously. The first, published by Messrs. Blackwood under the sanction of the *Senatus Academicus*, is entitled *Records of the Tercentenary Festival of the University of Edinburgh celebrated in April, 1884*, only 150 copies being issued to the public. Apart from its value as the record of a remarkable event, many of the speeches and addresses are of value, both for their matter and for the eminence of the speakers. A banquet where the list of speakers contains such heterogeneous notabilities, taken at random, as Prof. Virchow, Mr. Lowell, Mr. Jowett, Sir F. Leighton, Lord Rosebery, Sir H. Maine, Sir S. Northcote, and M. de Lesseps, is a unique event. Another interesting feature, filling half the volume, consists of the congratulatory addresses from universities in every corner of the world—Aberdeen and Kasan, Kiev and Lima, New York and Bombay, Madrid, Yale, Palermo, Seville, Moscow, and Sydney.

The other volume is entitled "*Quasi Cursores*. Portraits of the High Officers and Professors of the University of Edinburgh at its Tercentenary Festival, drawn and etched by William Hole, A.R.S.A. Published for the University Press by David Douglas. Printed at the University Press by T. and A. Constable." It is a very attractive volume, and each portrait is accompanied by an adequate biographical notice. Both drawing and execution are clever. Even when the features are not strikingly like, this is often more than half redeemed by some characteristic and often humorous trait in the pose, the lec-

turer being represented in his chair and handling the objects of his special science. In some of the portraits there is a broad dash of caricature, which will be especially appreciated by those to whom the original figures are familiar.

Russian Projects against India from the Czar Peter to General Skobelev. by H. Sutherland Edwards (Remington & Co.), is an amended reprint of articles originally published in various periodicals. The author first deals with the earlier Russian expeditions into Turkistan; then furnishes more ample information on the missions and expeditions of Perovsky (1837), Ignatiev (1858), and Kaufmann (1873); and winds up with a chapter on modern "Projects for the Invasion of India." He writes with one object, viz., "that of showing that Russian expeditions to Central Asia have always been undertaken, not with a view to an improved frontier, nor for commercial purposes.....but simply in order to place Russia in a position to threaten and, on a fitting opportunity, attack India." This assertion seems to be far too sweeping. It is some consolation, under existing circumstances, to find that all the projects referred to are based on the assumption that the English rule in India is "precarious," and that the presence of a small Russian force in Afghanistan would create a "rebellion" against the "hated English rule."

The second volume of the "Riverside Aldine Series" (Boston, U.S., Houghton, Mifflin & Co.) is Mr. Warner's *My Summer in a Garden*, which amused us ten or fifteen years ago, and can amuse us again. A short study of the cat Calvin has been added; but the book stood well enough alone, and is not improved by the addition. No exception can be taken to the print and style of the volume, which only seem too elaborately good for a work which can hardly be considered as more than a fugitive piece of fun.

Woodhouse Grove School: Memorials and Reminiscences, by Mr. J. T. Slugg (Woolmer), is a minute account of a well-known school for the sons of Wesleyan ministers that lately passed into the hands of a limited liability company.

Mr. WHITAKER has again issued his *Reference Catalogue of Current Literature*. It is an enormous volume, and suggests the idea that over-production may be, in part at least, the cause of the depression of which publishers are complaining. The index is the result of great care and toil, and contains nearly 54,000 entries, while the index of the first edition contained only some 14,000. Mr. Whitaker deserves to be complimented on the production of this book, which must have cost him an immense amount of labour, and for which we fear he gets little reward beyond the consciousness of having done a signal service to the trade.

We have on our table *Joseph Mazzini, a Memoir*, by E. A. V. (Alexander & Shephard),—*History of Indigenous Education in the Punjab since Annexation and in 1882*, by G. W. Leitner, LL.D. (Calcutta, Government Printing Office),—*Types of Nations, the Esquimaux and Chinese* (Edinburgh, Johnston),—*The Eagle* (Edinburgh, Johnston),—*Moffatt's Drawing to Scale* (Moffatt & Paige),—*The Universe of Suns*, by R. A. Proctor (Chatto & Windus),—*Outlines of Metaphysics*, edited by G. T. Ladd (Boston, U.S., Ginn & Heath),—*A Practical Treatise on Brickwork*, by F. Walker (Lockwood),—*Health for the Maori*, by J. H. Pope (Wellington, N.Z., Didabury),—*On the Healthy Manufacture of Bread*, by Dr. B. W. Richardson (Baillière & Tindall),—*Handbook for Needlework Prize Associations* (Griffith & Farran),—*Labour, Leisure, and Luxury*, by A. Wylie (Longmans),—*Enile; or, Concerning Education*, translated by E. Worthington (Boston, U.S., Ginn & Heath),—*What shall we Name It? a Dictionary of Baptismal Names for Children* (Clarke),—*The Christian World Annual* (Clarke),—*After Years*, by I. W. Bradley (Nelson),—*Garman and Worse*, by A. L.

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Kjelland, translated by W. W. Kettlewell (Kegan Paul).—*Hard Realities*, by M. L. Barry (Maxwell).—*The Fairy Cave*, by Granny (E. W. Allen).—*Ye Gestes of ye Ladye Anne*, edited by E. Forsyth (Field & Tuer).—*The Keys "at Home"*, by J. M. L. (Field & Tuer).—*West Indian Illustrations of Shakespeare* (Haddon).—*Shaksperian Characters Delineated*, by W. Weeks (Murby).—*Man and Nature, Poems* (Liverpool, The Author).—*Midas*, by the late W. Forster (Kegan Paul).—*A Heart's Life, and other Poems*, by E. S. Youngs (Kegan Paul).—*Crumbs of Verse*, by T. Uph (Nisbet).—*The Children Out-of-Doors* (Edinburgh, Douglas).—*First Words in Australia*, by Rev. Dr. A. Barry (Macmillan).—*Moments on the Mount*, by Rev. G. Matheson (Nisbet).—*Brief Thoughts and Meditations*, by Rev. Dr. R. C. Trench (Macmillan).—*The Wish to Believe*, by W. Ward (Kegan Paul).—*Reasons for Faith*, by J. M. Leavitt (New York, Pott).—*Inspiration*, by the Ven. Archdeacon Farrar (Nisbet).—*Travels in Faith from Tradition to Reason*, by R. C. Adams (Putnam).—*Consecrated Recreation*, by the Rev. E. Boys (Nisbet).—*Histoire Romaine*, by M. P. Guiraud and G. Lacour-Gayet (Paris, Alcan).—*Geschichte des Römischen Rechts, Part I.*, by F. Baron (Berlin, Simion).—*Indiscrétions Contemporaines*, by J. D'Arcy (Paris, Lévy).—*La Bible Française au Moyen Age*, by S. Berger (Paris, Imprimerie Nationale).—*Essais de Critique Religieuse*, by A. S. Morin (Paris, Alcan).—*and Il Significato Simbolico delle Piramidi Egiziane*, by E. Schiaparelli (Rome, Loescher).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Consecration of the Temple Church, Sermons at the Celebration of its 700th Anniversary, cr. 8vo. 3/6 cl.
Crookshank's (C. H.) History of Methodism in Ireland: Vol. I. Wesley and his Times, 8vo. 6/ cl.
Hassell's (J.) Scripture Biography and its Teachings, 2/6 cl.
Häusser's (L.) Period of the Reformation, 1517-1648, edited by W. Oncken, trans. by Mrs. G. Sturge, cr. 8vo. 7/6 cl.
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Law.

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Fine Art and Archaeology.

Muir's (T. B.) Ecclesiastical Notes on some of the Islands of Scotland, 8vo. 21/ cl.
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Poetry and the Drama.

Burton's (J. W.) Poems, 1840 to 1878, cr. 8vo. 4/6 cl.
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Orr's (Mrs. S.) A Handbook to the Works of Robert Brown- ing, 12mo. 6/ cl.
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Slugg's (J. T.) Woodhouse Grove School, Memorials and Reminiscences, cr. 8vo. 5/ cl.

Geography and Travel.

Forbes's (H. O.) A Naturalist's Wanderings in the Eastern Archipelago, illustrated, 8vo. 21/ cl.
Kennedy's (Capt. W. R.) Sport, Travel, and Adventure in Newfoundland and the West Indies, illustrated, 14/ cl.

Philology.

Plutarch's Lives of the Gracchi, with Introduction and Notes, by Rev. H. A. Holden, 12mo. 6/ cl.
Quine's (Edgar) Letters to his Mother, edited by G. Saintsbury, 12mo. 21/ cl.
Voltaire's Merope, edited, with Introduction and Notes, by G. Saintsbury, 12mo. 2/ cl.

Science.

Alfree (Rev. G. F.) and Scudamore's (T. F. J.) Helps to Higher Arithmetic, cr. 8vo. 3/6 cl.
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Waverley Novels. Roxburgh Edition: Vol. 21, Abbot, Vol. 2; Vol. 22, Kenilworth, Vol. 1, 12mo. 3/ each, cl.

FOREIGN.

Theology.

König (F. E.): Falsche Extreme in der Neuen Kritik d. Alten Testaments, 8m. 80.
Lutheri Opera omnia et Latina et Germanica, Vols. 24 and 25, 8m.

Fine Art.

Guichard (E.): La Grammaire de la Couleur, 120fr.
Prignot (E.): La Teinture Moderne, Series 4, 25fr.

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Brüll (J.): Herodots Babylonische Nachrichten, Section 2, Part 1, 8m. 80.
Krause (K. C. F.): Vorlesungen üb. Angewandte Philosophie der Geschichte, 7m.

Mossmann (X.): Cartulaire de Mulhouse, Vol. 3, 32m.
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Philology.

Corpus Inscriptionum Latinarum, Vol. 6, Part 5, 24m.
Diefenbach (L.) u. Wilcker (E.): Hoch- u. Nieder-deutsches Wörterbuch, Part 7, 3m.
Hübner (E.): Exempla Scripturae Epigraphicae Latinae, 46m.

Science.

L'Année Médicale, 1884, 4fr.

General Literature.

Demesse (H.): La Petite Dufresnoy, 3fr. 50.
Gréville (H.): Le Mors aux Dents, 4fr.
Malot (H.): Le Sang Bleu, 3fr. 50.

SHELLEYANA.

II.

EPHEMERAL periodicals, which cease to exist after the publication of a few numbers, are, perhaps, more difficult to obtain in after years than any other literary rarities. I have now before me two weekly publications, of which it seems doubtful whether any other copies have been preserved. Neither of them is in the British Museum, nor have I ever seen any reference to them. Yet they both contain, as I shall show, matter of considerable interest.

Leigh Hunt's *Indicator* was, apparently, the original after which the *Honeycomb* was designed. Of this periodical the first number is dated June 17th, and the last (if, as I suspect, no more than ten numbers were published) August 19th, 1820. Amongst other matter of interest it contains a series of "Portraits of the Metropolitan Poets." The first of these articles is devoted to Leigh Hunt, who is subjected to the sort of treatment which he usually received from the critics of that time. The second portrait is that of Barry Cornwall, who is treated somewhat more tenderly than Hunt, although the critic is still more lavish of his censure than of his praise. "Mr. Percy Bysshe [sic] Shelley" is the subject of the third and last article, for though another on Keats was promised, it did not appear, unless more than ten numbers of the *Honeycomb* were issued. The article on Shelley is remarkable as being (so far as I am aware) the first in which any sort of justice was done to his powers. It must be remembered that in 1820 the great works which were the fruit of Shelley's maturity were still unpublished, and 'Queen Mab,' 'Alastor,' 'The Revolt of Islam,' and 'The Cenci' were the leading poems on which his critics had to form their judgment. These, indeed, should have been sufficient for discerning critics, but dis-

cerning critics then (and perhaps even now they are not over-abundant) were scarce. The writer in the *Honeycomb*, however, besides doing justice to the already published works of Shelley, anticipated that greater achievements would yet be accomplished by him. The extracts given below will serve to show the tone and spirit of the article. It is to be regretted that the writer was so strongly hostile to Leigh Hunt and Barry Cornwall, but it cannot now be denied that he judged rightly in placing Shelley far above them.

"Man is a gregarious animal, else we should have been at a loss to discover for what possible reason Mr. Shelley could have enrolled himself under the banners of Mr. Leigh Hunt. It must surely have been merely for the benefit of company—protection he could not afford him! and the author of 'The Revolt of Islam' should not stoop to require it from the hands of the writer of 'Rimini.' Mr. Shelley is far above his compeers, and he seems only to have associated his name with theirs from personal motives, and not from the consciousness of any poetical approximation. Except on account of some of the principles which he professes, we should never have classed Mr. Shelley with Leigh Hunt, or even with Barry Cornwall, as in power and extent of intellect, richness of imagination, and skill in numbers, he is far their superior. It is only as forming one of the phalanx which we have before described that this poet can be accounted a member of the Metropolitan School."

"While Mr. Leigh Hunt has met at the hands of the public about as much encouragement as he deserves, or perhaps too much, and Barry Cornwall has gained certainly a greater reputation than he is entitled to, we think Mr. Shelley has never been duly appreciated. This neglect, for it almost amounts to that, is, however, entirely owing to himself. He writes in a spirit which people do not comprehend: there is something too mystical in what he says—something too high or too deep for common comprehensions. He lives in a very remote poetical world, and his feelings will scarcely bear to be shadowed out in earthly light."

Alluding to 'The Revolt of Islam,' the critic says:—

"In versification, we consider this poem to be a very high effort of genius. In fact, Mr. Shelley has new-modelled the Spenserian stanza, and given it a beauty and a power of expression which it did not possess before. He manages his pauses very skilfully, and he has introduced double rhymes with fine effect."

After quoting a passage from 'The Revolt of Islam,' the writer proceeds:—

"It will be instantly perceived that in Mr. Shelley's poetry there are none of the puerilities which disgrace the compositions of the persons with whom he has chosen to confound his name. There is no attempt to attain a simplicity out of nature; no deterioration like Barry Cornwall's 'to follow the scent of strong-smelling phrases.' He knows that poetry is not composed of the language of common life, as Mr. Wordsworth supposes, or its spirit of common feelings—he knows that the nature of poetry is above the common nature of man, and that in reducing it to that level, we are, in fact, depriving it of all its great characteristics. He knows likewise that one man does not look well in another's clothes, and he refuses, unlike Mr. Barry Cornwall, to wear the cast-off garments of antiquity. In short, Mr. Shelley is essentially a poet."

The critic then proceeds to remark on the fact that Shelley was an improving author. Inferior authors display their best efforts at once, their last works are like their first; but it is not so with great geniuses. There is a soul and a fire in Mr. Shelley's poetical genius which is not so suddenly burnt out.

"Compared with the dramatic powers of Shelley, the solitary and mutilated scenes of Barry Cornwall are insignificant indeed."

I have now, I think, quoted sufficient from this article to show that one critic, at least, during Shelley's lifetime, was able to appraise his powers at something like their true value.

The other periodical to which I have alluded is called the *Gossip*. Twenty-four numbers of it were issued, the first of which is dated March 3rd, and the last August 11th, 1821. This is altogether an amusing and interesting miscellany, but I mention it here because it contains two articles on Shelley's 'Epipsychidion.' It has usually been thought that this

poem was entirely unnoticed by the press at the time of its publication, and therefore these articles, if not valuable in themselves, have at least a curious interest.

The first allusion to Shelley in the *Gossip* appears in No. 12. It is contained in a letter which is jestingly attributed to Lord Byron, who is made to write thus:—

"I have groaned through Southey's 'Vision of Judgment,' and laughed and wondered through the 'Epipsychidion.' Lord have mercy upon us! Della Crusca was intelligible to these!—I dare be sworn on any book in Christendom, that frantic fellow S—ll—y has a finger in the last."

The editor of the *Gossip*, however, seems to have thought that his readers would be interested in this "frantic fellow's" poetry, for in No. 17 he devotes six out of the eight pages of his paper to a notice of 'Epipsychidion.' There is not much of criticism, however, in the article, not more than one page being taken up with the critic's remarks, the other five being filled with extracts from the poem. The notice begins thus:—

"This is a very singular production, abounding with poetic beauties, lax morality, and wild incoherent fancies."

There is little worth quoting besides this, but the article concludes thus:—

"The genius and feelings of the author will be readily perceived from the extracts we have given; and with high admiration of his poetic talents, we close his poem with a pang of regret that his mind should be harassed and wasted on such wild and impracticable schemes of happiness, totally at variance with the experience of mankind, and the interests of society."

The other article is entitled "Seraphina and her Sister Clementina's Review of 'Epipsychidion.'" It is in the form of a letter from Seraphina, who represents that she and her sister were engaged in reading Goldsmith's "Deserted Village" when a gentleman, an admirer of Clementina, entered with the number of the *Gossip* containing the review of 'Epipsychidion.' She then proceeds:—

"I seized the number, for I am passionately fond of poetry. It contained a review of 'Epipsychidion.' I read the first extract—but did not understand it. 'It is poetry intoxicated,' said Clementina. 'It is poetry in delirium,' said I. 'It is a new system of poetry,' said the gentleman, 'which may be taught by a few simple rules, and when it is learned it may be written by the league.' 'But in that case,' said Clementina, 'it would be as well to be provided with a pair of seven-league boots.' 'It is the poetical currency of the day,' said the gentleman."

"A plague on him who did refine it."

"A plague on him who first did coin it,"

said Clementina, altering a word in Dryden's couplet. But she is a wild creature, as you well know, from the strange letter which she sent you, and in which she accuses me of making dress my hobby. She is a great fibber. Poetry is my hobby—yes, poetry, 'sweet poetry, dear charming nymph!' But not such poetry as 'Epipsychidion.' 'Bless me!' said Clementina, 'what a number of adjectives, and how strangely coupled with nouns! Only hear—"Odours deep, odours warm, warm fragrance, wild odour, arrowy odour; golden prime, golden purity, golden immortality; living morning, living light, living cheeks; wintry forest, wintry wilderness; blue Ionian weather, blue nightshade, blue heavens; (good heavens!) wonder-level dream, tremulous floor, unentangled intermixture, crimson pulse, fiery dews, delicious pain; green heart, green immortality, withered hours." I have not repeated a hundredth part of them,' said she, quite out of breath. The gentleman observed, 'It is a species of poetry that excites no emotion but that of wonder—we wonder what it means! It lives without the vitality of life; it has animation, but no heart; it worships nature, but spurns her laws; it sinks without gravity, and rises without levity. Its shadows are substances, and its substances are shadows. Its odours may be felt, and its sounds may be penetrated—its frosts have the melting quality of fire, and its fire may be melted by frost. Its animate beings are inanimate things, and its local habitations have no existence. It is a system of poetry made up of adjectives, broken metaphors, and ludicrously personifications. In this poetry everything must live, and move, and have a being, and they must live and move with intensity of action and passion, though they have their origins and their end in nothing.' 'It is a poetical

phantasmagoria,' said Clementina. 'Whatever is possible to our imaginations, or in our dreams,' said the gentleman, 'is possible, probable, and of common occurrence in this new system of poetry. Things may exchange their nature, they may all have a new nature, or have no nature.' 'Then they must be non-naturals,' said Clementina. 'There is a new omnipotence in this poetry,' said the gentleman, 'things may do impossibilities with or without impossible powers—this is the *ne plus ultra* of poetical omnipotence.'

There is a good deal more of this sort of thing in the article, but I have quoted enough to show the character of it. It is smart and clever, it must be admitted, however unjust, and however unfit it shows the author to have been for the task of appreciating or criticizing Shelley's poetry. It seems to have been modelled upon Voltaire's criticism upon Hamlet's soliloquy "To be or not to be," which was conclusively shown to be full of faults of composition and expression. Yet the soliloquy is still admired, and the "frantic fellow's" poem has somehow come to be regarded as a masterpiece. It is noteworthy, however, that this article sums up in a compendious way all the objections that have been or are likely to be made against Shelley's poetry. It is, in fact, the protest of the prosaist, who, if he appreciates poetry at all, only appreciates the prose element in it, against that "fine madness," the outpourings of which must ever seem mere foolishness to him.

In conclusion, I will notice a curious reference to 'Queen Mab,' which I have found in a pamphlet entitled 'High-heel'd Shoes for Dwarfs in Holiness.' This was written by a Unitarian minister named Wedderburn, who in 1820 was sentenced to two years' imprisonment on a charge of blasphemy. The pamphlet is dated "State Prison, Dorchester, 6th of April, 1821," and is written in an ironical style, the author affecting to deplore the great progress which infidel and democratic opinions were then making. The reference to 'Queen Mab' is as follows:—

"Another shocking instance of the unparalleled depravity of the times is the publication of 'Queen Mab,' a poem, by Percy Bysshe [sic] Shelley. This young madman, before he was known to the world by his 'Revolt of Islam,' 'Alastor,' 'Prometheus Unbound,' and 'The Cenci,' a tragedy, printed this poem; but finding no bookseller in London who would publish it, the copies were given away privately. It had become very scarce, and eight or ten guineas were offered for it in advertisements. A young desperado, who aspires to the crown of martyrdom, has had the temerity to publish this amalgam of infamy. Some officious friend has conveyed a copy of it to me, and being deceived by the title, I was seduced to read it through. Good heavens! who would conceive that a title adapted to a work of fancy and imagination, should thus be made the vehicle for the Bedlamite ravings of Atheism and Democracy. To say there was no talent displayed in it would be uncaudal, for it contains the strongest indications of a real poetical genius."

A sketch is then given of the scheme of the poem, but this it is unnecessary to quote.

BERTRAM DOBELL.

P.S.—Since writing the above I have had reason to think that the *Gossip* is not so scarce as I imagined it to be. A copy has recently been acquired by the British Museum; and I have myself obtained a second copy from the sale of Mr. Ireland's books at Sotheby's. Prof. Dowden also possesses a copy. But of the extreme rarity of the *Honeycomb* there can, I think, be no doubt. I have seen only this one copy in the course of a long experience as a bookseller, and no one to whom I have mentioned it had ever before heard of it.

THE LINCOLNSHIRE SURVEY, temp. HENRY I.

In connexion with the probable date to be assigned to this record, it may not be generally known that so eminent an authority as the late Mr. Eytton many years ago spent much time in critically examining this unique document in its varied features of history, genealogy, and topography. Indeed, his materials for a pro-

jected history of Lincolnshire, with other of his manuscript collections, now in the British Museum, contain an elaborate collation of this survey with Domesday Book and the 'Testa de Nevill,' comparing the lands and owners mentioned respectively in the three records.

The conclusion at which Mr. Eytton arrived as to the actual date of the Lincolnshire Survey, and, consequently, of the handwriting, coincides exactly with one put forth in 1882 by Mr. Chester Waters, as may be seen from the subjoined comparison of the two statements:—

Eytton.	Waters.
"Digest of the Lincoln Tenure Roll, temp. Hen. I. (Hearn's 'Liber Niger,' ii. 399). N.B. The date is between March 7, 1114, and April, 1116. Say c. 1115. (For date vide MS. vi. 51.)"—British Museum, Additional MS. No. 31,940, to 201b (Mr. Eytton's vol. vi., to which he here refers, is bound up in the Additional MS. No. 31,943.)	".....the Roll must be later than 7th March, 1114," &c. (P. 3.) ".....the extreme limits of the possible date of the Roll lie between March, 1114, and April, 1116." (Ibid.)— <i>A Roll of the Owners of Land in the Parts of Lindsey in Lincolnshire in the Reign of Henry I., Lincoln</i> (reprinted 1883).

JAMES GREENSTREET.

J. P. JACOBSEN.

DENMARK has suffered within a single week a triple loss to find a parallel to which we should have to go a long way back in her literary history. Within a few hours of the deaths of Prof. Panum and of the poet Kaalund, she has lost her greatest contemporary prose-writer. In Jacobsen the De Quincey of Danish literature, the man who wielded the language in prose with the most magical mastery, has passed away at the early age of thirty-eight.

J. P. Jacobsen was born at Thisted, a little market town in Jutland, on the 7th of April, 1847, and died there on the night of the 30th of April. For the last twelve years he has been a hopeless invalid. He was suddenly attacked with lung disease in Florence in 1873, and so severely that when I asked after him in Copenhagen in the following spring, I was told that he was then dying. An indomitable courage and desire of life have preserved him through eleven years since then; the struggle recalls the heroic and pathetic refusal of the late Prof. Clifford to recognize the approach of death. The bodily frame of Jacobsen had long been, as it is described to me, "almost transparent"; he has lived only as a brain. But this mortified existence has been one of patience and labour through almost ceaseless suffering, and he laid down the pen scarcely a fortnight ago.

Jacobsen began his career as a naturalist. He was the first man in Denmark who thoroughly grasped the theories and illustrations of Darwin. His earliest publication, in 1871, was an analysis of the Darwinian theory, and a defence of it against ignorant assailants. In 1872 he translated 'The Origin of Species,' and in 1873 'The Descent of Man'; in 1874 he won the gold medal of the University of Copenhagen for an 'Aperçu Systématique et Critique sur les Desmidiacées du Danemark.'

Suddenly, at the opening of a scientific career of so much promise, he laid biology completely aside for imaginative literature. He wrote copiously in verse, but very little of this has ever seen the light, for it scarcely satisfied the almost morbid critical taste of its author. About 1873 he began to concentrate his powers on a prose romance, of which certain passages appeared in a periodical form, and created a great deal of curiosity. After spending four years on its composition, he at length published this book at Christmas, 1876. 'Fru Maria Grubbe' was original in the extreme. No such treatment of the language, no such colour and melody and sparkle, are to be found in any preceding specimen of Danish prose. As was remarked a few weeks ago by a leading critic, no one, even in the newspapers, now writes Danish quite as he did before 'Fru Maria Grubbe' was published. The book was vehemently attacked and exuberantly praised, but the admiration soon outswelled the abuse.

Jacobsen, however, could not be persuaded to publish again immediately; he divided his days between vain journeys to the Mediterranean in search of health, and retirement in his parents' house at Thisted. He began to be spoken of as the man of one book, when, in 1879, he published a second novel, 'Niels Lyhne,' written with the same elaborate and painful care. These two romances and a volume of short tales constitute his bequest to posterity; but there is no doubt that they will be sufficient to immortalize him. Two years ago he began a story called 'Døden' ('Death'), which he has left behind him half finished.

Jacobsen's method of work has been compared to that of Flaubert. His books were built up sentence by sentence, phrase by phrase. He would linger for days over a single page, until his ear was satisfied with the cadence and his eye with the colour of every clause. His chapters are so brilliant that it was said, as a joke, that old-fashioned people needed blue spectacles to help to read them; he probably knew nothing of the theories of the Goncourts about style, yet perhaps no other recent European writer has worked so closely up to their standard. That he was gaining force and reticence almost to the last is proved by his short story, quite lately published, 'Fru Fønss,' a veritable masterpiece, in which, as every one is now remarking, he took a solemn farewell of the public from the lips of one of his imaginary characters. Jacobsen's papers will no doubt be immediately pounced upon by the literary ghouls, who plies his dark trade in Denmark as well as with us. It will be a pity indeed if the self-rejected studies of the most exquisite and diffident of artists are thrust upon the world in defiance of his known wishes in the matter.

EDMUND GOSSE.

THE OSTERLEY PARK LIBRARY.

THE sale of the Osterley Park Library, belonging to the Earl of Jersey, commenced at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Wednesday, and notwithstanding the depression of the times, rarities sold for extremely high prices. For instance, *Aeneas Sylvius de Duobus Amantibus*, supposed to be the first book printed at Alost by T. Martens, of which the existence was doubted by Brunet, sold for 11*l*. Androuet du Cerceau's 18 drawings in indian ink of temples, triumphal arches, &c., 47*l*. Romance of King Arthur, printed by Caxton, the only perfect copy known, 1,950*l*. Ashmole's Berkshire, on large paper, wanting map and plates, 11*l*. Romance of Aymon, printed by Copland, 54*l*. A collection of 373 old broadside ballads, 151*l*; a similar collection of 324 ballads, 202*l*; and another collection of 90 ballads, 101*l*. Bernardyn's *Chirche of Evil Men and Women*, with Parlyament of Devylls, both printed by Wynkyn de Worde, 170*l*. *Biblia Latina*, first edition with a date, printed on vellum, but unfortunately imperfect, 320*l*; Bible translated by Coverdale, first edition, with dedication to Queen Anne Boleyn, 680*l*. A magnificent manuscript of Bochas' *Falle of Prynceys*, translated by Lidgate, 234*l*. The 240 lots sold for 4,232*l*. 16*s*.

THE DISCOVERY OF A CAXTON.

May 4, 1885.

It may be remembered that in 1883 I announced in the *Athenæum* the discovery at Colchester Castle of a Caxton's 'Boethius,' with other early printed books. I am now enabled to add another Caxton—Gower's 'Confessio Amantis' (1483), discovered in Mr. Round's other library, in his house adjoining the castle. We are indebted to the kindness of Mr. George Bullen, F.S.A., for its identification.

The volume is in its original binding (oak boards covered with leather), and is one of the tallest and broadest copies known, measuring no less than 12½ by 9½. It is unfortunately imperfect, wanting the first quaternion, with the

exception of the seventh leaf and half of sig. iij; also 1 2, o 1, p 1 and 2, p 7, r 4 and 5, B 4 and 5, C 2-5 (inclusive), and a portion of h 1. The two other blank leaves are missing, and a few of the leaves are stained and torn.

J. H. ROUND.

Literary Crossip.

THE late General Gordon's diaries are in the press and will be published by Messrs. Kegan Paul, Trench & Co. The work will be edited, with introduction and notes, by Mr. Egmont Hake, General Gordon's cousin, and author of 'The Story of Chinese Gordon.'

MR. OSWALD CRAWFORD, author of 'The World We Live In,' has in the press a new novel, entitled 'A Woman's Reputation,' which will be shortly published by Messrs. Chapman & Hall.

DR. LANSDELL'S new work on 'Russian Central Asia, including Kuldja, Bokhara, Khiva, and Merv,' is in the hands of the binder, and is expected to be ready in about a fortnight. Each province of Russian Central Asia is treated systematically as to its geography, meteorology, geology, botany, zoology, ethnology, and political economy. The history of the Russian advance also is traced from the sixteenth century up the Irtysh to the Thian Shan mountains eastward; and on the west through Orenburg and up the Syrdaria to the conquest of Khokand, Bokhara, Kuldja, and Khiva, together with the annexation of Merv. Four chapters are devoted to the antiquities and topography of Mohammedan, Jewish, and Russian Samarkand, and several more to Siberian, Petersburg, and Central Asian prisons. The second volume is thrown into more continuous narrative form, describing the journey through Karshi to Bokhara. Dr. Lansdell is the first Englishman who has floated three hundred miles down the Oxus, and he devotes five chapters to the river. The Khivan Khanate is described somewhat fully, whilst the journey across the Turkoman desert north of Merv to Krasnovodsk has been accomplished by no English writer before. Then follow several chapters on the Turkomans and their country down to the frontier at Sarakhs, with a description of Merv as annexed. Beside the foregoing in seventy-seven chapters, there are three appendices, containing 4,300 species of fauna and flora. There is also a bibliography of seven hundred titles. The work will be illustrated with seventy engravings, with route and ethnological maps.

At the general meeting of the Camden Society on Monday last a resolution was passed deploring the great loss sustained by the Society in the death of Mr. Alfred Kingston, who had been secretary for thirteen years. According to the report of the Council no such loss has befallen the Society since the death of Mr. Bruce. Mr. James Gairdner is at present discharging the duties of secretary to the Society until the appointment of officers at the next council meeting, and communications may be addressed to him at the Public Record Office. The books which the Society proposes to issue for the years 1885-6 are:—

1. Proceedings in the Courts of the Star Chamber and High Commission in the Years 1631-2. To be edited by S. R. Gardiner, LL.D.,

director. 2. Customals of Battle Abbey, temp. Edward I., from a MS. in the Public Record Office. To be edited by Samuel R. Bird, Esq., F.S.A. 3. Selections from the Lauderdale Papers, vol. iii. To be edited by Osmund Airy, Esq.

In their last report the Council announced their intention of printing an account of the war in Ireland after the Rebellion of 1642, from the pen of Col. Plunket. Further inquiry has, however, shown that the amount of unpublished matter contained in the MS. was insufficient to justify its issue at the expense of the Society, and it has, therefore, been withdrawn from the list of suggested publications.

A SERIES of reprints of the original editions of Shelley's writings in their original form, with all the peculiarities of their first appearance in print reproduced as exactly as possible, has been undertaken by Mr. Dobell. He begins with 'Alastor,' the original edition of which is now exceedingly scarce, and fetches from 8*l*. to 10*l*.

MR. DOBELL also announces that he will shortly issue an annotated catalogue of a collection of privately printed books. This will comprise such works only as he has in his own possession. Most of these will be catalogued for the first time, books of this class having largely increased in number since the last issue of Martin's work on this subject in 1854.

THE eighth divisional volume of 'The Encyclopædic Dictionary,' extending from "Interlink" to "Melyris," will be published by Messrs. Cassell & Co. at the end of the present month.

'THE WORLD OF LONDON' is the English title of Count Paul Vasili's new work, which will be published simultaneously in England and France. The English edition will be issued by Messrs. Sampson Low & Co.

A COMMITTEE meeting of the Pipe Roll Society was held on May 1st, under the presidency of Mr. Borlase, M.P., Sir William Hardy, Sir Travers Twiss, Mr. Milman, and other members of the Council being present. Messrs. Walter C. Metcalfe and J. H. Round were elected auditors. Much satisfaction was expressed at the success which the scheme has met with, it being the general impression of the committee that the forthcoming 'Key' would prove of the utmost value to the subscribers. Mr. W. J. Hardy, F.S.A., was elected a member of the committee in place of the late Mr. J. J. Bond, Assistant Keeper of the Public Records. The general meeting was fixed for the 22nd of June next. The hon. treasurer's accounts were passed, and, according to an estimate given in, it appeared that after the issue of the publications for 1883-4 and 1884-5, five volumes in all, a balance of nearly 50*l*. would still remain available.

MESSRS. KEGAN PAUL, TRENCH & Co. are about to publish, under the title 'Knowledge and Reality,' a volume of logical studies by Mr. B. Bosanquet, dealing mainly with questions raised in Mr. F. H. Bradley's 'Principles of Logic.'

MESSRS. MAXWELL announce the issue of a new novel entitled 'Sweet Christabel,' by A. M. Hopkinson, author of 'Pardoned,' &c., and also 'Corinna,' by Rita.

THE death is reported, on the 26th of April, of one of the most graceful of contemporary Danish poets, Hans Vilhelm Kaalund.

He was born in 1818 and began life as a sculptor; but showing no talent for this profession, and feeling a strong attraction to literature, he abandoned the art. He was in very poor circumstances during the early part of his life, until in 1860 he was made teacher at the public prison of Vridsløselille, a post which was fairly salaried. It was not until 1858 that Kaalund began to take a prominent place as a poet. His poetic work is small in bulk, but highly polished, delicate, and melodious. As a humourist he is much valued, and his poems about animals are the best in the Danish language.

A NEW monthly sixpenny magazine is immediately to be started in Scotland under the name of *The Scottish Church*, claiming specially to defend the Church of Scotland and its interests. It will aim, however, to be a literary as well as ecclesiastical organ, and has enrolled among its staff of contributors some well-known names, i.e., Principal Tulloch, Prof. Milligan, A. K. H. B., Mrs. Oliphant, Mr. Robert Louis Stevenson, and others. The first number will be issued on the 25th inst. by Messrs. R. & R. Clark, Edinburgh.

THE Rev. H. R. Haweis has been appointed special preacher before the Cornell University, New York, in November next. Mr. Haweis will sail for the United States in September next.

THE Lord Mayor (the Right Hon. R. N. Fowler, M.P.) has undertaken to preside at the fifty-eighth anniversary of the Printers' Pension, Almshouse, and Orphan Asylum Corporation, to be held in June.

THE vacancy in the chair of French at University College, Gower Street, caused by the death of Prof. Cassal, has been filled by the appointment of M. Henri Lallemand.

M. DESDOUITS, Professor of Philosophy at the Lycée of Versailles, and author of several philosophical works which have been crowned by the Institute, has just printed a brochure in which he attempts to disprove the fact of the burning of Jordano Bruno. It is entitled 'La Légende Tragique de Jordano Bruno: comment Elle a été formée: son Origine Suspecte: son In vraisemblance' (Paris, Thorin). For the fact of the execution of Bruno, as well as for the narrative of its details, we have to rely exclusively upon the well-known letter of Scioppius to Rittershusius, and it is the genuineness of this letter that M. Desdouts calls in question. Though the reasons adduced by M. Desdouts to prove that the letter is a forgery are by no means conclusive, yet they are well worthy of attention, and show that the matter is at least doubtful, and requires more investigation than it has yet received. M. Desdouts has certainly started a curious and interesting question.

In his last annual address to the members of the Ceylon Asiatic Society, the president, the Hon. J. F. Dickson, adverted to the number of native printing establishments in the island, nine of which are at work in Colombo alone, and stated that with a view to the preservation of copies of their publications the Society had applied to the Government for a local ordinance similar to the Act concerning the registration of books, maps, prints, &c., throughout the various provinces of British India. The number

of books annually printed in Ceylon—most of them in Sinhalese, with a few in Sanskrit and Pali—is pretty considerable. A list of those issued from the Sudarsana press of Colombo in the last three years contains no fewer than sixty-five publications, while those of the Lankopakāra press of Galle amount to twenty-one, with an aggregate of 46,500 copies.

MR. A. BAROOAH, of the Bengal Civil Service, is about to go to press with his edition of 'Amarakosha,' with the commentaries of Kshiraswāmin and Rāyamukha.

SHELLEY literature is steadily on the increase across the Channel. It is not long since a good prose version of 'The Cenci' appeared and M. Gabriel Sarrazin published an admirable rendering of 'Alastor.' We can now add that M. François Rabb is engaged upon, and has nearly completed, a translation in prose of all Shelley's poetical writings, and, moreover, that a Parisian publisher of sufficient faith, or daring, to undertake its publication at his own risk, has been found. M. Rabb's work may be expected next autumn.

MESSRS. CASSELL & Co. will publish in a few days 'Our Colonies and India: How We Got Them and Why We Keep Them,' by Mr. Cyril Ransome, Professor of Modern Literature and History in the Yorkshire College, Leeds.

MESSRS. PUTTICK & SIMPSON have sent us the classified catalogue of the first part of Mr. Hartley's library, which we described some time ago as singularly rich in topographical literature. The sale is to begin on June 1st and end on Friday, June 12th. The English topographical books are arranged under counties. The publications of the Abbotsford, Bannatyne, and other clubs are well represented; so are the archaeological societies, both London and provincial. A copy of the first folio Shakspeare (13½ x 8½) deserves notice; and several of Col. Chester's MSS.

No materials have been found among the papers of the late Mr. Crossley for completing his memorials of John Worthington. The remainder of the diary and correspondence will therefore be printed at once, without any notes, by the Chetham Society.

THE death is announced of Dr. J. H. C. Schubart, of Cassel, the well-known Greek scholar.

SCIENCE

Harbours and Docks. By L. F. Vernon-Harcourt, M.Inst.C.E. 2 vols. (Oxford, Clarendon Press.)

In two handsome volumes—one of text and one of folded plates—Mr. L. F. Vernon-Harcourt treats of the general principles of design, and various methods of construction, of harbours and docks, and illustrates his views by descriptions, and to some extent by plans, of sixty-eight existing harbours and forty-five docks or groups of docks.

In treating this important and difficult branch of engineering the author commences by stating the theory of the action of the wind and its influence in producing waves and currents; passing on to the generation of waves, the mode of their pro-

pagation, and the measurement of their force. The subject of tides naturally follows—their causes, development, and effects; the phenomena of tidal currents, and the changes produced on sea-coasts by the action of the sea.

In chapter iv. the subject of harbours is reached. They are classified as (1) estuary harbours, (2) harbours with backwater, (3) harbours partly sheltered by nature, (4) harbours protected solely by breakwaters, and (5) peculiar forms of harbours.

Thirteen chapters follow, severally discussing jetties and breakwaters, breakwaters formed of a mound and superstructure, upright-wall breakwaters, jetty harbours with parallel jetties, harbours with converging jetties, harbours protected by rubble-mound breakwaters, harbours protected by rubble and concrete-block mound breakwaters, Mediterranean harbours protected by sorted rubble and concrete-block mounds with slight superstructure, harbours protected by a rubble mound and a superstructure founded at low water, harbours protected by sorted rubble and concrete-block mounds with superstructure founded at low water, harbours protected by a rubble mound and a superstructure founded below low water, harbours sheltered by upright wall breakwaters, and harbours on sandy coasts. To these chapters, exhaustive as they may well be considered of the various kinds or principles of harbours of artificial origin, succeeds a chapter on lighthouses, beacons, buoys, and removal of sunken rocks.

Part ii. deals with docks. Its ten chapters discuss the sites and preliminary works for docks; dock-walls, pitched slopes, and jetties; entrances and locks, dock gates, caissons, graving docks, and movable bridges; various works and appliances for docks; descriptions of docks (three chapters); Government dockyards; foreign docks; and foreign docks and river quays. Seven appendices follow, giving details as to tides, dimensions of entrances to different ports, proportions and cost of concrete, and the tonnage movement at various British ports.

The volume of text, of which we have thus indicated the contents, is illustrated by twenty-seven woodcuts. A separate volume contains sixteen plates, on each of which the various figures are drawn to the same scale, so that the different plans can be compared at a glance, and in some instances two or three plates can be thus contrasted. The plates are well and clearly drawn, and lithographed by Thomas Kell & Son with a clean and bold touch. In fact, they are so good that we think it is to be regretted that the atlas was not made of a quarto size, so as to avoid the folding the plates in nine, which is inconvenient for consultation, and will prove rapidly destructive of the book. This mode of attaining symmetry, that is to say, by making the atlas an octavo volume of the same size as the text, is followed from the method adopted for the publication of the *Proceedings* of the Institution of Civil Engineers; but it is a mode of obtaining convenience, and, no doubt, of diminishing cost, at the expense of the permanent value of the books themselves. For permanent the value is. Mr. Vernon-Harcourt has not in this work, as in his former book on rivers and canals, taken both information and illustrations almost entirely from the volumes of

Proceedings above cited. He has, no doubt, made full use of that valuable library of professional information; but notes on many pages of the book acknowledge the information supplied to the author by the engineers of various works described, showing a method of compilation which ranks next in order of literary utility to original description, and which is, in fact, superior to such description, unless it is of the most complete and masterly kind.

There is, however, this disadvantage attending a work laid down on these lines, that it gives little which is not already accessible to the student, and does not supply certain gaps in the information already at the command of the professional man. It is much to render compendiously accessible what is known and accepted, whether as to theory or as to practice. But a general view of the harbours of the world, or even of the United Kingdom, should be taken, so to say, to scale; and while minor examples might be neglected, none of the first order should be wanting. Thus, while the little military ports of St. Davids and Solva, in Pembrokeshire, might be omitted without remark, the same cannot be said with regard to the finest natural harbour in Great Britain, containing an important dockyard as well as other docks. Milford Haven we only find mentioned as "an instance of a well-sheltered creek." It is a natural harbour of the first importance and beauty, sheltered from all winds, opening in the very centre of accessibility—that is to say, being more commodious for entrance and access, and at a shorter mean distance from the main centres of maritime movement, than any other port, not only in Britain, but in the world. Its great area of deep water would contain our whole royal navy without inconvenience. The mouth is guarded by an island, now fortified. Pembroke Dockyard is at the head of the harbour proper, and creeks run up—one at Milford, and one, which divides into the two branches of the Cleddw, from opposite Pater, the home of the workmen in the Pembroke Dockyard. The Waterford mail packets sail from a pier at Hobbs Point, opposite to the dockyard. The South Wales Railway runs to Neyland, a point on the west of the creek formed by the Cleddw. And at Milford, lower down on the north side of the harbour, are docks in connexion with another branch of the railway. In the event of a maritime war it is probable that Milford Haven would form a considerable war port, the very fact which has led to its comparative neglect, namely, its distance from the metropolis, being an advantage of no small order as regards being able to get to sea.

We have rather dwelt on such an important omission as this because it illustrates the main defect of a work which contains very much of value and of interest. The descriptions are terse and intelligible; and when the author intimates or plainly expresses an opinion of his own, we find ourselves generally in accord with him. The sketch map of the cotidal lines on the British seas has not the clear detail of the similar chart to be found in Beardmore's 'Manual of Hydrology,' to which Mr. Vernon-Harcourt is necessarily much indebted, although we do not observe that

he cites this standard book. The Report of the Select Committee of the House of Commons on Harbour Accommodation is also a work to which some reference should have been made in a volume on the subject. The evidence of Mr. Abernethy takes the reader round the shores of Britain, with almost every port and harbour of which the veteran past-president of the Institution of Civil Engineers appears to be personally familiar. The evidence of Mr. Thomas Stevenson as to the remarkable force of the sea at Wick, and the almost incredible mode in which a monolithic mass of cement rubble weighing 800 tons, and bolted together with lower courses, making a total weight of 1,350 tons, was "removed *en masse*, and was resting entire on the rubble at the side of the pier, having sustained no damage but a slight fracture at the edges," should be read in the report of Messrs. D. and T. Stevenson, which is reproduced in the Blue-book cited. Mr. Vernon-Harcourt gives a tolerable abstract of this remarkable statement, nor will critics be disposed to quarrel with him for not doing so at greater length, having regard to the scale of his book. He has very fairly accomplished the task to which he has limited himself in his preface; and glad as we should be of a descriptive work on harbours on a more comprehensive plan, we must congratulate him on making a substantial contribution to the library of the civil engineer.

A Handbook of the Geology of Shropshire. By J. D. La Touche. (Stanford.)—The Caradoc Naturalists' Field Club in 1880 adopted a scheme for the encouragement of the study of natural history in the elementary schools in Shropshire, and proposes to offer prizes for properly arranged collections of specimens. The author of this volume, to aid the object contemplated, resolved to produce a book which, published at a moderate cost, should be accessible to geological students of limited means. As a geologist he desired to assist the researches of those who might wish to study the geological formations which are represented in the county of Salop. He has accomplished this in a very satisfactory manner. The first part of the volume is devoted to a sketch of the geological strata which may be studied within the county. The second part is an exceedingly useful indication of the principal routes by which the formations are accessible, and a description of some of the localities where fossils chiefly abound. The third part is a classification of the fossils illustrating the geology of Shropshire. In this Mr. La Touche describes the main features by which the great families and genera of extinct animal life appear to have been connected with those of the present day. He thus renders valuable assistance to the student in arranging his collections. The six subkingdoms—Protozoa, Coelenterata, Annuloida, Annulosa, Mollusca, and Vertebrata—with their classes and families, are very clearly, though succinctly described. The volume is illustrated by twenty-two plates, giving drawings of 823 organic remains. Of these the first five plates were executed by Mr. J. D. La Touche, who when they were completed received an appointment on the Geological Survey of India. All the drawings have, however, been executed with considerable care. The descriptions which precede the plates are very complete and accurate. For students of the geology of Shropshire and the adjacent counties this handbook will be found especially useful.

The Collectors' Manual of British Land and Freshwater Shells. By Lionel Ernest Adams, B.A. (Bell & Sons.)—Young conchologists are

likely to find this little manual, which is the work of an experienced collector, of much service in determining and classifying their treasures. About 130 species of land and freshwater shells occur in our own country, and by aid of Mr. Adams's clear descriptions any intelligent student ought to have but little difficulty in identifying these species, and even in recognizing their chief varieties. The descriptions are supplemented by a series of excellent figures, mostly executed by Mr. Gerald W. Adams, the author's brother. A glossary of technical terms, carefully accentuated, finds a place at the end of the book; but it is difficult to understand why the author should have taken the trouble to translate the specific names in the body of the work and then repeat them in this glossary.

Magneto- and Dynamo- Electric Machines, with a Description of Electric Accumulators. From the German of Glaser de Cew by F. Krohn. Specially edited, with many Additions, by Paget Higgs, LL.D., D.Sc. (Symons & Co.)—This work contains a brief sketch of the theory and practice of modern machines for generating electric currents. It does not appear to possess any special features to distinguish it from the multitude of books already published on the same subject.

The Life and Works of Thomas Graham, D.C.L., F.R.S. By Dr. R. Angus Smith. Edited by J. J. Coleman. (Glasgow, Smith & Sons.)—This brief memoir was prepared by the late Dr. Angus Smith for the purpose of being read before the Philosophical Society of Glasgow. The "Graham Lecture" was to have been delivered by Dr. Smith in February of last year, but illness prevented him from fulfilling his engagement. The manuscript, however, was duly transmitted to Glasgow, and read to the Society by Prof. Ferguson. The interest of the lecture lies not so much in the biographical sketch—which is rather thin—as in the number of Graham's private letters which are here printed for the first time. One of his early letters, written from Edinburgh in 1826, is amusing as showing the curious relations which at that time subsisted between the professors at the university: "The professors here are all at loggerheads with each other. Leslie calls Hope in his class-room 'the showman in the other corner,' while Dr. Hamilton has just received 500*l.* from Hope for defamation." Some of the letters revealing Graham's early struggles are painful, and as these struggles arose from his father's parsimony the correspondence might have been advantageously suppressed. Graham ultimately attained a position of affluence, and his tenure of office as Master of the Mint will always be memorable for his introduction of the bronze coinage. The careful abstract of Graham's writings which is appended to the memoir serves to remind us of his solid contributions to science, especially in the domain of chemical physics. Nevertheless the editor is indulging in a little exaggeration when he styles Graham the "Scotch Faraday."

ASTRONOMICAL NOTES.

MR. H. V. EGBERT, of the Dudley Observatory, Albany, N.Y., communicates to *Astronomische Nachrichten*, No. 2657, elements of the orbit of Comet II. 1884 (discovered by Mr. Barnard at Nashville, Tennessee, on the 16th of July), calculated from observations extending to the 24th of October, which represent with great accuracy all the normal places. According to these elements the perihelion passage took place at about Greenwich midnight on the 16th of August, at the distance from the sun of 1.28 in terms of the earth's mean distance; the major semi-axis is 3.08 on the same scale, and the periodic time amounts to 1970.345 days, or about 5.4 years, so that the comet may be expected to return to perihelion early in 1890. From some "Astronomical Notes" communicated by the discoverer, Mr. Barnard (now Director of the

observatory of Vanderbilt University at Nashville, to the April number of the *Observatory*, we learn that he succeeded in observing this comet with his 5-inch refractor on the nights of November 5th-11th. "On the last of these dates it was extremely faint, a mere breath of the dimmest haze. It could have been followed, however, longer; but the night of November 12th was cloudy and that of November 13th bad, and I could not again find it." Mr. Barnard made several observations of Encke's comet, which was first seen at Nashville on the 2nd of January. A faint tail was noticed on the night of February 11th at about 7 P.M.; its length was estimated at about 10', and this date of its first appearance agrees with that given by M. Trépiéd at Algiers (7 o'clock in the evening at Nashville corresponds to about 1 o'clock on the following morning at Algiers), as mentioned in our "Notes" on March 21st. On the night of February 13th Mr. Barnard made a careful examination of the comet with the 6-inch Cook equatorial of the Vanderbilt Observatory. It was "small and brightly condensed; the point of greatest brightness was not central, but very slightly following the centre in the direction of the tail." The latter was slender, faint, straight, and about 14' or 15' in length; three days later, on the 16th, it was "a little longer, and slightly more distinct."

In endeavouring to extend our knowledge of solar physics, it has for some time been perceived to be very desirable to obtain, if possible, some means of studying the varying forms of the coronal light without waiting for the rare occasion of a total solar eclipse. The successful photograph of the spectrum of the corona taken in Egypt during the eclipse of May 17th, 1882, showed the coronal light as a whole to be very strong in the region of the spectrum extending from about G to H. This circumstance suggested to Dr. Huggins the possibility of obtaining the desired result of photographing the corona without an eclipse by making exclusive use of this portion of the spectrum. The precautions he adopted in the attempts which he made, and which led to a considerable measure of final success, are described in detail in the thirty-fourth volume of the *Proceedings of the Royal Society*. Photographs were obtained between June and September, 1882, in several of which coronal forms and rays were distinctly shown, admitting of measurement in the best plates and of drawing from them. Special precautions are necessary in taking these photographs, whilst it is only under favourable conditions of atmosphere that the desired effect can be produced. In a paper read before the meeting of the British Association in 1883, Dr. Huggins states that when the sky is free from clouds, but whity from a strong scattering of the sun's light, "the sun is well defined upon a sensibly uniform surrounding of air-glare, but without any indication of the corona. It is only when the sky becomes clear and blue in colour that coronal appearances present themselves with more or less distinctness." It should be mentioned that his later and successful experiments were made not with photographic lenses (the use of which was found to produce false effects, from outstanding chromatic aberration of the lenses and reflections from their surfaces, as well as from the formation of a diffraction annulus about the sun's image), but with a finely polished mirror of speculum metal. Last year a grant was placed at the disposal of a committee of the Royal Society for the purpose of making further experiments in this direction, as well as for carrying on other physical observations at some place of high elevation and of easy access. The place selected was Rifel, near Zermatt, in Switzerland, and Mr. C. Ray Woods (who had had experience in photographing the corona during the eclipse of 1882 in Egypt, and again in Caroline Island in 1883) was deputed to take charge of the work, acting under the instructions of Dr. Huggins and Capt. Abn

Unfortunately, the year 1884 was exceptionally unfavourable for work on the corona in consequence of an unusual want of transparency in the higher regions of the atmosphere. This made it impossible for Dr. Huggins to obtain any photographs of the corona that year in England; but, although the air was also not nearly so clear at Rifel as it had been during former years, the great advantage there that no scattering of light had been undergone from the 8,000 feet below its level enabled Mr. Woods to obtain about 150 photographs, of which more than half are sufficiently good to show the general form of the corona, and a smaller number those stronger details of that part of it which lies within from 8' to 12' of the sun's limb. Drawings are being made from the plates preparatory to a full discussion; and Dr. Gill has engaged Mr. Woods as assistant for the purpose of taking a series of daily photographs of the solar corona as part of the regular work of the Cape Observatory. Meanwhile, Mr. W. H. Pickering, of the Massachusetts Institute of Technology, has been attempting to obtain photographs of the corona during the partial eclipse (annular in North-Western Canada and some of the western states of America) of the 17th of March last. He describes his ill success in a letter to *Science* for April 3rd; but Dr. Huggins has no difficulty in showing that this was due to a neglect of those precautions found by him to be necessary, so that those false appearances were produced which, with his apparatus, he succeeded in avoiding, whilst bringing out the true effect of the coronal light.

The Rev. T. E. Espin and Mr. Westwood Oliver have in the press a 'Beginner's Star Atlas,' consisting of twelve monthly maps on a simple projection, with an introduction and brief notes on the most interesting celestial objects. Messrs. Sonnenschein & Co. will publish the work.

GEOGRAPHICAL NOTES.

SIGNOR CORA's 'Carta del Paese degli Afar o Danakil' presents us for the first time with the results of recent Italian explorations in the wide region extending from the Abyssinian plateau to the shore of the Red Sea. The recent acquisitions of Italy in that part of Africa are clearly shown. The map is a careful compilation. Its scale is 1:1,500,000.

The maps which Herr L. Friederichsen, of Hamburg, prepared, by order of the German Foreign Office, to accompany the White Books on Western Africa and the Congo which Prince Bismarck presented to the Reichstag, have now been published separately. The largest of these maps ('Karte von Central Africa') is on a scale of 1:5,000,000, and includes nearly the whole of that continent between lat. 10° N. and 20° S. Upon it are indicated the boundaries of the new Congo State, as defined in the treaties with Germany, France, and Belgium, as well as the territories claimed by Germany, France, and Portugal. It is a careful compilation. Among novel features the results of Dr. Fischer's recent expedition into Masai Land are indicated. We cannot, however, agree with Herr Friederichsen when he makes the Welle-Makua and the Mbomo tributary to the Congo. Both Dr. Junker and Mr. Lupton state that the Makua is a tributary of the Mbomo; and the former, in one of the latest communications which has reached us, asserts that he is in possession of native evidence which shows very clearly that the Mbomo is the Upper Shari. Nachtigal's Foro is undoubtedly identical with Lupton's Foro, yet on Herr Friederichsen's map they are shown as distinct places, 170 miles apart. Any hypothesis, therefore, which he may have based on so erroneous an interpretation of an important native itinerary must fall to the ground. Herr Friederichsen's second map embraces the coast from Quitta to the Gaboon. Togo Land (of which an enlarged inset map, very inferior to Dr. Zöllner's recent sketch, is given) and the territory from the Rio del Rey to Corisco Bay are coloured

German, with the exception of Victoria, which is indicated as a British possession. A third map, scale 1:780,000, delineates the coast region from the Old Calabar river to the Gaboon, and contains much recent information. There is, lastly, a chart of the coast of Herero and Namaqua Land, with an inset plan of Angra Pequena, and a sketch-map of the west coast of Africa, showing the German factories.

The *Mittheilungen* of the German African Society publishes the late Dr. Pogge's diary, which furnishes an account of a journey to the confluence of the Kasai with the Lulua; abstracts of meteorological observations made by Dr. Pogge and Lieut. Wissmann; and letters from Lieut. Schulze, detailing his proceedings up to December 12th of last year, on which day the carriers promised by the King of Congo arrived at Underhill, the Baptist missionary station. Lieut. Schulze speaks in the highest terms of the kindness shown him by Mr. Comber and Mr. Hughes. A son of the King of Congo, educated at Underhill, and able to speak English and Portuguese, will accompany him as interpreter. Of Messrs. Böhm and Reichard no news had been received since they wrote from Karema in August, 1883.

Cora's *Cosmos* publishes further reports on the earthquake of Ischia; a paper on the Society Islands, by Dr. Filippo Rho; extracts from Bianchi's journal of a trip into the Talt country; and Lieut. Ray's map of the country south of Point Barrow. A supplement of 188 pages contains a further contribution towards the hypography of Eastern Venetia, by Prof. Giovanni Marinelli.

The Russian traveller M. Piassetsky, who accompanied Col. Sosnoffsky on his journey through China and Mongolia in 1872, and a translation of whose travels was published last year by Messrs. Chapman & Hall, is about to set out on a second journey to China. The Russian papers announce that he recently showed the drawings and paintings made during his earlier tour to the Emperor and Empress, who expressed themselves much interested in the prospects of his second journey of exploration. M. Piassetsky owed his escape from several unpleasant predicaments during his former travels through the Middle Kingdom to his skill as a draughtsman, and it is hoped by his compatriots that he will be able to turn this advantage to better account now that he can follow his own course without the interference of a superior officer like Col. Sosnoffsky, with whom on the last occasion he continually disagreed.

The distinguished Italian palæographer M. Narducci has presented to the Accademia dei Lincei several documents which prove negotiations to have been carried on between Sixtus V. and the republic of Venice with the object of cutting a canal through the isthmus of Suez. It appears from these papers, which have remained unknown and inedited up to the present time, that the project was abandoned on account of the apprehensions then entertained that an artificial channel would soon be obstructed with sand in consequence of the difference of level between the two seas.

We extremely regret to hear of the death of Dr. Nachtigal, the well-known explorer.

Mr. J. R. Blakiston's 'Geographical Reader,' Book VII. (Griffith, Farran & Co.), is a revised edition of 'Glimpses of the Globe.' Quotations from geographical authors and from the poets are liberally introduced.

We have received some numbers of *Cochinchine Française: Excursions et Reconnaissances* (Saigon, Imprimerie du Gouvernement). They contain a good deal of solid as well as varied matter, such as memoranda of routes, with topographical and other observations; accounts of visits to the Moïs, a name probably signifying savages, and applied to certain aboriginal tribes dwelling in the forests of Annam, who cultivate in the wasteful fashion of some of the tribes on

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the north-east borders of India, by burning down a bit of forest and moving on after a year or two and repeating the process; facsimiles of ancient inscriptions; a long and, to judge from the translation appended, spirited Tonquinese poem, 'Les Pruniers Refleuris'; projects of law, with remarks on peculiarities of Annamite law and custom; and natural history notes. The present is the eighth volume of the series.

SOCIETIES.

ROYAL.—April 30.—The President in the chair.—The following papers were read: 'Abstract of some Results in Kiliptic Functions,' Part II., by Mr. J. Griffiths; 'Further Observations on Enteroclorophyll and Allied Pigments,' by Dr. C. A. MacMunn; and 'Note on a Previous Paper,' by Prof. G. H. Darwin.

GEOLOGICAL.—April 29.—Prof. T. G. Bonney, President, in the chair.—Messrs. J. Backhouse, P. B. Smith, and J. Shipman were elected Fellows.—The following communications were read: 'On the Structure of the Ambulacra of some Fossil Genera and Species of Regular Echinoidea,' by Prof. P. M. Duncan; 'On the Glacial Period in Australia,' by Dr. R. von Lendenfeld, communicated by Dr. W. T. Blanford; and 'On the Physical Conditions involved in the Injection, Extrusion, and Cooling of Igneous Matter,' by Dr. H. J. Johnston-Lavis.

SOCIETY OF ANTIQUARIES.—April 30.—Mr. J. Evans, President, in the chair.—The following gentlemen were appointed by the President as Vice-Presidents: Dr. W. Smith, Dr. E. Freshfield, the Earl of Carnarvon, and Mr. A. W. Franks.—Dr. C. S. Perceval exhibited some matrices of seals from Yorkshire.—Sir J. S. Lumley communicated a paper on recent discoveries at Civita la Vigna, the site of the ancient Lanuvium. This paper was illustrated by plans, photographs, and drawings, some of which were executed by Sir S. Lumley himself. The excavations are not yet complete, but sufficient has been found to show that the site is one of no ordinary interest.

PHILOLOGICAL.—May 1.—Mr. H. Sweet, V.P., in the chair.—Mr. A. J. Ellis read a report upon his dialectal work from November 19th, 1883. It consisted principally of preliminary matter, lists, classifications, determinations of boundaries, districts, and regions, some of which he detailed. The great abundance of information obtained would oblige him to execute the work at first on too large a scale, and then abridge it into a practicable size. But he would require another year before he could give a proper conception of the extent of the work. In the mean time Mr. T. Hallam had been very active in making personal observations on Eastern dialects and the borders of Southern and Midland English, which would be incorporated in Mr. Ellis's materials.—Mr. J. Lecky read a paper 'On Modern Irish English Pronunciation.'

INSTITUTION OF CIVIL ENGINEERS.—May 5.—Sir F. Bramwell, President, in the chair.—It was announced that the Council had recently transferred one gentleman to the class of Members, and had admitted eleven Students of the Institution.—The monthly ballot resulted in the election of ten Members, seventeen Associate Members, and two Associates.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—The Duke of Northumberland, President, in the chair.—The annual report of the Committee of Visitors for the year 1884, testifying to the continued prosperity of the Institution, was read and adopted. Forty-four new members paid their admission fees. Sixty-three lectures and twenty evening discourses were delivered. The books and pamphlets presented amounted to about 276 volumes, making, with 506 volumes (including periodicals bound) purchased by the managers, a total of 782 volumes added to the library in the year.—The following gentlemen were elected as Officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, G. Busk; *Secretary*, Sir F. J. Bramwell; *Managers*, Sir F. Abel, G. Berkeley, Sir W. Bowman, J. Brown, W. Crookes, Warren De La Rue, Capt. D. Galton, Hon. Sir W. R. Grove, Sir J. D. Hooker, W. Huggins, H. W. Müller, Earl Percy, H. Pollock, J. Rae, and Lord Rayleigh; *Visitors*, Lord Brabazon, S. Busk, A. H. Church, F. Crisp, H. H. S. Croft, Rear-Admiral H. P. De Kantzow, W. H. Donville, A. G. Henriques, Rev. J. Macnaught, R. J. Mann, J. W. Miers, W. H. Preece, L. M. Rate, W. C. Roberts, and B. W. Smith. *May 4.*—Sir W. Bowman, Bart., Manager and V.P., in the chair.—The following *Vice-Presidents* for the ensuing year were announced: Sir W. Bowman, W. De La Rue, Sir W. R. Grove, Sir J. D.

Hooker, W. Huggins, Lord Rayleigh, G. Busk, and Sir F. J. Bramwell.—H.R.H. Prince Albert Victor Christian Edward and H.R.H. Prince George Frederick Ernest Albert were elected Honorary Members; Messrs. M. Cookson, W. R. M. Glasier, E. Kämpers, and W. Robertson were elected Members.

SOCIETY OF ARTS.—May 1.—Sir T. D. Forsyth in the chair.—Prof. Vambéry delivered a lecture before the Indian Section of the Society on 'Herat.' No discussion was allowed.

May 4.—Dr. C. R. A. Wright gave the opening lecture of his course of Cantor Lectures 'On the Manufacture of Toilet Soaps.' The lecture was largely illustrated by experiments.

May 6.—Prof. W. G. Adams in the chair.—Ten new Members were elected, including H.R.H. Prince Albert Victor of Wales.—A paper 'On Nobert's Ruling Machine' was read by Mr. J. Mayall, jun. The machine itself was exhibited and shown in action.

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 5.—Dr. S. Birch, President, in the chair.—Some remarks were made by Mr. R. N. Cust on the excavations in progress or lately completed in Egypt.—A paper by M. E. Revillout, entitled 'Notes on some Demotic Documents in the British Museum,' was read by the Secretary.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Society of Arts, 8.—'Manufacture of Toilet Soaps,' Lecture II., Mr. C. R. A. Wright (Cantor Lecture).
—Aristotelian, 8.—Schopenhauer's 'The World as Will and Idea,' latter Half of Book IV., introduced by the Rev. E. P. Scrymgeour.
—Geographical, 8.—'East Africa between the Zambesi and Rovuma Rivers,' Mr. H. E. O'Neill.
Tues. Horticultural: Fruit and Floral Committees, 11; Scientific Committee, 1; Ordinary Meeting, 3.
—Royal Institution, 8.—'Digestion and Nutrition,' Prof. Gamgee.
—Anthropological Institute, 8.—'Exhibition of a Collection of Worked Jade from New Zealand, Earl of Northesk; Origin and Characteristics of the Maoris in the King Country, New Zealand,' Mr. J. H. Kerry-Nicholls.
Wed. Society of Arts, 8.—'A Marine Laboratory as a Means of Improving Sea Fisheries,' Prof. E. Ray Lankester.
—Microscopical, 8.—'Structure and Formation of Coal,' Mr. E. Wethered; 'Use of the Avicularian Appendage in the Classification of the Bryozoa,' Mr. A. W. Waters.
—Geological, 8.—'Ostracoda of the Furber Formation, with Notes on the Wealden Species,' Prof. T. R. Jones; 'Evidence of the Action of Land Ice at Great Crosby, Lancashire,' Mr. T. M. Heale; 'The North Wales and Shrewsbury Coal-fields,' Mr. D. C. Davies.
Thurs. Royal Institution, 3.—'Natural Forces and Energies,' Prof. Tyndall.
—Telegraph Engineers, 8.
—Mathematical, 8.—'An Application of Determinants to the Solution of certain Types of Simultaneous Equations,' Rev. T. C. Simmons.
—Society of Arts, 8.—'Utilization of a Natural Chalybeate Water for the Purification of Sewage,' Dr. J. C. Thresh.
Fri. United Service Institution, 3.—'Recent Colonial Acquisitions by Foreign Powers, and their Commercial and Strategic Aspects,' Col. Sir C. H. Nugent.
—Philological, 8.—'Anniversary; 'English Etymologies,' Rev. Prof. W. W. Skeat.
—Society of Arts, 8.—'The Golden Road to South-Western China,' Prof. R. K. Douglas.
—Royal Institution, 9.—'Cholera,' Prof. R. Sanderson.
Sat. Royal Institution, 3.—'Organic Septica and Antiseptics,' Prof. Gilling.
—Civil Engineers, 8.—'Signalling of the London and North-Western Railway,' Mr. A. M. Thompson.

Science Gossip.

MR. OMOND, the Superintendent of the Ben Nevis Meteorological Observatory, gave a summary this week, before the Royal Society of Edinburgh, of the results of his two years' observations on the summit of the Ben. Among other subjects alluded to were the rarity of thunderstorms; the range of temperature (scarcely, if ever, below 10° Fahr. in winter); the daily variation in the average velocity of the wind, which is greater at night than during the day; the direction of the winds, which is almost always different from that at low-level stations; and the amount of rainfall, which greatly exceeds what had been expected. Mr. Omond advocated, if funds were obtainable, the establishment of a fully equipped observatory at the foot of the mountain, as likely to be of great service to meteorological science.

DR. P. L. PANUM, Professor of Physiology at the University of Copenhagen, and one of the most distinguished of Scandinavian biologists, died very suddenly on the night of the 1st of May. He was born in 1820. Prof. Panum presided last year at the Medical Congress held in Copenhagen.

M. J. HÉRICOURT at the séance of the Academy of Sciences on April 13th expressed his opinion that the *Comma bacillus* was of a perfectly harmless character, and stated that its germs were constantly found in the atmosphere everywhere, and that they are normally present in all kinds of water. He informs us that he has detected many variations, some apparently identical with the *Comma bacillus* of cholera.

MR. E. A. GIESELER has in the *Journal* of the Franklin Institute for March a valuable paper 'On Tidal Theory and Tidal Predictions.'

M. K. OLZEWSKI communicated to the Académie des Sciences on the 6th of April a paper 'On the Liquefaction and Solidification of Formene and of Nitric Oxide.' M. Cailletet stated that he had first made known the procedure for the liquefaction of these gases and their use in a condensed form for obtaining the liquefaction of oxygen. M. Olzewski, by preparing products free from acetone and hydrogen, has succeeded in obtaining a white snow-like mass.

M. ERNEST FAYRE contributes to the *Archives des Sciences Physiques et Naturelles* for March his 'Revue Géologique Suisse pour l'Année 1884,' which records with fidelity the progress of geological investigation by the numerous geologists in Switzerland, especially amongst its mountains and lakes.

M. A. RICHI, Professor of Physics in the University of Palermo, prints in the *Annales de Chimie et de Physique* for April the first part of 'Recherches Expérimentales et Théoriques sur la Lumière Polarisée réfléchie par le Pole d'un Aimant.' These experimental researches, with the historical sketch by which they are accompanied, form a most important addition to this department of science.

FINE ARTS

GROSVENOR GALLERY.—SUMMER EXHIBITION.—The Summer Exhibition of the Grosvenor Gallery is NOW OPEN, from 9 to 7.—Admission, 1s.; Season Tickets, 5s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND THIRTIETH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE SALON, PARIS.

(First Notice.)

Paris, May 5, 1885.

TILL we have had more time to examine it, it would be unfair to follow the common practice and pronounce a decided judgment on the comparative merits of the Salon which opened the other day and of its predecessors. At present we are inclined to think that this huge collection of more than five thousand works of all kinds is, except as regards sculpture and engraving, considerably below the average, although quite the reverse was prophesied in Paris weeks before the Palais des Champs Elysées was opened. There are a number of pictures so bad that even the Society of British Artists would hardly accept them. Several of the best painters do not contribute at all, while some others are inadequately represented. A few whose productions cannot be praised unreservedly have come to the front so very conspicuously that their works give a character to the exhibition. For instance, the Impressionists are rampant; their doctrines—if the principles the most advanced of them have enunciated can be called doctrines—have seriously affected a considerable number of young men, and many even of their seniors, who ought to know better, have become infected with the convenient heresy which repudiates drawing, modelling, choice coloration, and refinement of any kind, and would substitute for these time-honoured virtues hasty sketches of crude impressions to which half-taught hands can give some sort of form and colour. It is clear that vulgarity of this sort is likely to destroy the glorious traditions of the French school, which was once so great, refined, and learned. But even in its decay, which we have often lamented, it is magnificent. Twenty years ago Paris was the finest drawing school in the world, and one of the greatest that have ever

existed. Now few Frenchmen seem to draw at all, while their colour, which even ten years since charmed the visitor, has become too often garish and gaudy, like that M. B. Constant indulges in, or dirty and dingy, delighting in soiled browns and blues, after the manner of M. Roll. The style now most in vogue with the inferior contributors to this Salon is that which M. Bastien Lepage, who had abilities for better things, founded on the Impressionist fallacies and the grand style of M. Jules Breton—a great, but unequal painter.

What is the École des Beaux-Arts about that such work as the Salon tolerates should be common in the schools? Why does the selecting committee of the Salon scandalize the faithful, who desire to maintain the glories of French art, by allowing so many acres of raw and fruitless work to be seen in the great gathering of this year? It must be remembered that Impressionism is the very opposite of Pre-Raphaelitism, a heresy which did wonders for English art. What hope is there for the French school of to-day if the teachers and professors of the École des Beaux-Arts do not exert themselves to defeat those common enemies, vulgarity, presumption, and incompetence? But while we lament the decadence which is too obvious to be questioned, we cannot yet venture to say exactly how far the current Salon illustrates it. One thing is, on the other hand, certain, that every Salon improves on acquaintance, so that we may soon have a pleasant tale to tell. It is of evil omen for any school that lack of moderation should characterize both extremes, and general extravagance prevail. Impressionism, which is neither more nor less than presumptuous idleness, is, as we have said, a disease prevailing in Paris, and in art Paris is France. But even that heresy did not necessarily involve other than technical outrages on culture and good taste. Not so the work of two leading painters of this year—men whose reputation was obtained long before the advent of 'The Woman in White' and the crude and gaudy 'Canotiers' of M. Manet and his followers. M. Bonnat is a Membre de l'Institut and Léon Cogniet's best pupil, and M. Benjamin-Constant was trained by M. Cabanel. Yet the former has sent to the Salon a horrid melodrama in the *Martyre de Saint-Denis*, No. 303, which is destined for the Panthéon, where it will play strange tricks with the pallid shadows and sentimentalities of M. Puvion de Chavannes, beside which it is to be placed. *La Justice du Chérif* (199), the very gorgeous and magnificent masterpiece of M. B. Constant, is, in its way, quite as extravagant; but melodramatic as it is, 'La Justice' is by far the better picture, far less offensive to taste. It is rich in the poetry of design, in colour, chiaroscuro, and light and shade. In every respect but its subject it is preferable to the revolting realism of M. Bonnat, whose work is grimmer than the most gloomy of Ribera's martyrdoms without their melancholy, and more shocking than anything Spagnoletto allowed himself to produce, though at Naples in the seventeenth century it took a great deal in the way of horrors to astonish the public.

The vast picture for the Panthéon draws crowds, who, to do them justice, shudder or laugh according to their temperament, while some, comforting themselves with the knowledge that they do not often visit the Panthéon, pass on. Lovers of French art may not deliver themselves so easily from the fascinations of the picture's technical power and historical importance, or blind themselves to the important position held by the artist, who, in a dry manner quite opposed to the crude brutality of his design, has depicted the steps of an enormous portico the columns of which soar beyond the canvas. In front is a little block on which the heads of the saint and his fellow martyrs have been struck off by the executioner, a stalwart person, painted from a modern butcher of

Paris. He seems to be stupefied, which is quite excusable, for his latest victim has risen from his knees and, stooping, picks up his own gory head, while on the block itself appears a coruscation like a firework, and a ponderous angel, bearing the crown and palm of martyrdom, descends between the columns. Not less astonished than the butcher is the Roman official opposed to him in the composition, who wears a white toga with a red border. The fine sculptural draperies of this official and the learned draughtsmanship of the figures generally are the truly fine elements of the picture. Two headless corpses encumber the steps of the portico; blood pours from the transverse sections of the necks (no anatomical details of which are spared), and flows down the steps. All this is represented elaborately and learnedly.

'La Justice du Chérif' is supposed to represent an episode in the history of that 'Espagne Mauresque' of the fifteenth century of which M. B. Constant is immensely fond. On a canvas more than thirty feet long he has repeated the gorgeous technique of his picture of last year, which we described at length, and has employed again the same effect. The scene is a superb apartment enriched with gold, embroidery, marbles, sparkling water, and tissues of all varieties, once the home of a company of odalisques, and delineated with a *chic* that dazzles the visitor. The time is dawn, after a night which has made the place a scene of slaughter. The corpses of seven women strew the marble step of a long *dewân* of green embroidered with golden armorials, from which they have been tumbled in a heap, their naked limbs and ghastly faces lying among garments and jewellery of many colours. Some of the women are white, some tawny, some black as ebony. Each lies as she fell, and the rays of the newly risen sun pour into the half-lit chamber. In the shadow on our right a gleam catches the eye, and the visitor dimly perceives the figure of a black warrior clad in mail under a purple surcoat, holding a drawn sword, and looking through the gloom as if for some one whose footstep breaks the silence. At the foot of an enormous *portière* of black embroidered with silver and silk of many brilliant tints are two slaves, upon whose truculent countenances and strange attire the painter has lavished all the resources of melodrama. On the white marble floor are patches of blood, one of which, spreading slowly through the night, has trickled to the little fountain and mingled with the water. Of pure melodrama of the tragic sort this work illustrates the acme. But, apart from that real pathos which is never absent from melodrama, and by means of which it charms the popular spirit, there is not a fine point in the whole of the vast canvas except one little touch. A single roseleaf has somehow got into the overflow channel of the fountain and floats away in the tiny current.

The success of M. Comerre, who in 1883 painted a dancer most audaciously, has provoked a host of imitations, and pictures of ladies of the ballet, very ugly and very scantily attired, abound in this Salon, although few of them show anything of M. Comerre's uncommon technical powers. Of downright nudities destitute of any sort of technical merit or beauty the number is at least as great as ever. Of spectacular pictures M. B. Constant's is by no means the largest, but none of them equals that vigorous picture of the death of Astyanax which, despite its floods of gore, extorted praise from all critics. Temptations of St. Antony, Faust, and others are commoner than ever; the wife of Potiphar has exercised one genius, who has failed to draw the lady as she should have been drawn. The largest of the spectacular pictures is M. Clairin's *Après la Victoire—les Maures en Espagne* (566), a gorgeous work dominating the eastern Salon Carré in the Champs Élysées, distinguished by splendours of all sorts, and technical vigour and felicity of

a kind perfectly adapted to its purpose, and such as we have not the like of in England at all. It was felicity of this kind that enabled the great painters of the Venetian school to cover vast spaces of canvas with energetic designs and splendid decorations only possible through the use of methods of execution and technical facilities which interfered as little as possible with the invention of the artist, and hardly impeded the outpouring of his mind upon the walls. The sham asceticism of M. Puvion de Chavannes (as shown in his pictures in the Salon and in the vast decorative works in the Panthéon and at Amiens), which has fascinated many who ought to know better, has also its source in the desire to get rid of impediments to the artist's expression of his thoughts. He effects this by sacrificing vigorous action and expression, drawing, proportion, local colouring, chiaroscuro, and all that pertains to light and shade—abandoning, in fact, everything that is verifiable in art—and retaining only the crudest elements of form, a soft, shadowless, indefinable illumination, human types which are fit for dreamland, and coloration of a negative kind, very choice and refined indeed, but, when once mastered, not difficult to manage. Such a self-abnegating technique is in every sense monochromatic and limited. But, *pace* its admirers, it does not rise into poetry merely by being vague and unreal. We are not in love with M. Clairin's art, only we claim that it actually fulfils its purpose in producing vigorous and magnificent decorations, and is quite sincere, while the sham asceticism of M. Puvion de Chavannes does nothing of the kind, and its pietism is false because the art itself is wilfully imperfect in a way which evades nearly all the difficulties of design on a great scale.

'Après la Victoire' is an enormous picture of the courtyard of a Moorish palace, surrounded by an arcade of sculptured white marble illuminated by sunlight, and full of colour derived from the rich garments, armour, banners, weapons, and jewellery of a dense crowd of warriors and courtiers assembled to present trophies of conquest to their king, who, with commendable tact, is shown in profile. He is a stately figure and handsome, his face is pale and has a dark beard. He wears green robes, and is mounted on a glossy black charger caparisoned with gold, and remains, statue like, in the shadow of a lofty portal. The foremost line of courtiers is clad in silken white tinged with subtile of amber, rose, citron, and grey. They are reciting the victories of their ruler, and seem to be chanting his praises in rhythmical cadences, now loud, now low, and move in accord with their voices. Behind is a gorgeous mass of soldiers in dark-coloured surcoats and armour, riding caparisoned horses and carrying banners and long weapons. An immense heap of spoil, carpets, armour, jewels, and weapons, has been cast on the ground. In front of this heap three chieftains prostrate themselves before their sovereign. The foreground of the picture on our left is encumbered with corpses of Christian knights, young and old, each in his armour as he died, with his great sword and shield laid upon his breast, exactly as they would be on his monument in an ancestral chapel. Some of the faces are contorted by hate and rage; but the features of others are calm. On our right are a number of captive women, crouching on splendid carpets spread upon the ground, among which lie enamelled caskets of rare device which have been thrown there. The most conspicuous figure on this side is a gigantic Nubian, whose huge limbs tower above a group of terrified women from among whom he has lifted the fainting form of a fair young damsel, whose golden hair and white garments trail downwards while he presents her to his chief. A line of tall warriors occupies the front of the palace, and their flowing robes, dark mail, large swords and shields make their martial movements very

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effective. In its entirety this enormous composition is like a superb opera scene designed by an artist of incomparable skill, and it is as full of light, action, and colour as it can be. In the choiceness of its design and the dignity of the faces the picture, of course, excels any stage scene. It is therefore exactly what it pretends to be, a transcendently splendid decoration, vigorously and sincerely produced, and carried out by the application of all the technical and imaginative resources of a thoroughly educated painter.

L'Ingénieur (45), by M. Anker, is a capital illustration of the care and skill which capable French painters expend on minor genre subjects. The scene is a road near a village, where a surveyor is using a level to the wonder and delight of a company of children assembled on a bank. Their natural actions and expressions bear honourable testimony to the tact and insight of the painter, who has sympathized heartily with them. A fat baby smiles at the quaint figure peering through the tube, a stolid girl stares with all her might, and a bright boy studies the subject, and seems to grasp its meaning. *La Bonne Petite Fille* (46) is marked by solidity and precision. It is the half-length figure of a pretty little girl knitting demurely and watching her own deft fingers.—No. 168 is the bright and spirited *Bande Joyeuse* of M. E. Bayard, who has not before shown so much power. It is a Rabelaisian subject. A line of dancers of the Pantagruel company in quaint and gay attire are capering with perfect abandon arm in arm. Some of the figures are very graceful. A crisp, firm touch has been deftly employed on a design of rare spontaneity, while there is none of that grossness which usually mars pictures from Rabelais.—Another good illustration of character, the work of M. G. Alaux, depicting an old woman at a cottage door (26), is modelled on the manner of Bastien Lepage; it possesses both breadth and spirit.

The sumptuous tastes of Mr. Bridgman, a native of New York educated by M. Gérôme, have induced him to choose a subject his master might have selected. It is *L'Élé sur le Bosphore* (372), and depicts with care rather than felicity a company of odalisques in a boat enjoying gracefully the luxury of the slow motion, the calm, bright, silvery afternoon light, and the silence of the place. An excellent design deserved a choicer style and more finish, purer carnations, and bright garments painted with that exquisite precision which used to be the rule in the Salon. The forms and costumes, although they have been carefully selected, are not quite beautiful, though the subject demanded beauty. The arrangement of the colours, rose, amber, azure, black, and orange, is tasteful and correct, but the tints are neither rich in themselves nor subtly assimilated. The limbs, though cleverly, are roughly drawn.—M. Chartran has painted a new idea with such simplicity that the quaint pietism of his picture is almost amusing. His work, *Les Fiançailles* (335), a design for the decoration of a Salle des Mariages, is one of those municipal commissions to artists which are common in the Salon, but next to unknown in England. Indeed, it is hard to think how life-sized figures of a monk blessing the union of a pair of young savages, who kneel at his feet in front of their conical straw-covered hut, would be received by the ratepayers of a provincial town. The devout expressions of the young folks, the woman's tender looks, and her groom's sincerity are worthy of the skill M. Chartran has employed upon them.—M. Billet, another good painter whose name is familiar to our readers, has sent *Retour de la Plage* (256), a picture of boys and girls crossing the sands with laden asses at sundown; the twilight and its effect upon the shining sands have been rendered with fine appreciation for nature such as we should like to see commoner in England than it is.

M. Besnard has painted a stupendous allegory

(243) for the Mairie du IV^e Arrondissement of Paris. It is about fifty feet long, and shows the ship (or shallop as we should call it) of the Ville de Paris slowly descending the canalized Seine between the *quais* just before twilight, while the houses, churches, bridges, and parapets are blazing in the Parisian manner with an excess of light during an illumination, the glare and tawdry accompaniments of which are given with extraordinary success according to the manner of the Impressionists, that is, all the more obvious elements of such an effect of light are roughly and coarsely rendered. The time-honoured motto of the city, "Fluctuat nec mergitur," is displayed on a huge label held above the mast by a company of boy-genii floating amid Chinese lanterns. The ugliness of the spectral forms in the boat passes description. They seem to have neither substance, anatomical rectitude, proportion, expression, nor vitality of any sort. Here the crude whims of the Impressionists and the wilfulness of M. Puvis de Chavannes have been combined, and the result seems the stranger when we recollect that it is the outcome of a *bourgeoise* commission to a painter of some renown.—The painter of 'Echo' and 'Cendrillon' has not exerted himself for this Salon, accordingly we notice no more important productions of M. James Bertrand's than a study of the head of a woman in a black veil, not too well painted, and called *Frileuse* (241), and *La Jeunesse* (240), a girl in a pink dress gathering flowers. The latter lacks every merit M. Bertrand's pictures used to possess, except a certain weak charm of colour and some artistic grace in the attitude.

It is pleasant to turn from work like this to the great success of a renowned master—*Le Chant de l'Alouette* (369) of M. Jules Breton, a picture of the erect and stalwart figure of a peasant girl, in a glowing twilight landscape. Bare-headed, bare-footed, and clutching a reaping-hook, she steps with alacrity along a path in a newly reaped cornfield. She sings aloud, while the warm shadows gather about her and the dark red sun descends behind the farmhouse she has quitted. This is one of the most vigorous and spontaneous as well as the most complete pictures of the year. M. Breton's other contribution to the Salon is larger. It is said to have been sold for 2,500*l.*, a great price in France, though, even mythical prices apart, not of much account in England. The scene of *Le Dernier Rayon* (368) is the garth of a small farm, where, in the already deepening shadow of the house, the grey-haired grandparents of the household sit gossiping near the spinning-wheel, and turn with delight to witness how the little boy runs with open arms to meet his glad mother coming home by her husband's side. The scene is flooded by the still golden light which pours across the meadow and glorifies the red roofs and spindling trees behind. Nothing can be more obvious, not to say trite, than the sentiment of this design. The charm of the picture lies in its completeness and sincerity, the breadth, fidelity, and beauty of its effect, its glowing and yet sedate coloration and harmony of tone, and the perfect suitability of all these elements to the general sentiment of the work.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

(Second and Concluding Notice.)

FROM Mr. Holman Hunt's view of the Rhine valley at Ragaz (No. 289), to which we referred last week, to the delicate and charming, but extremely mannered sketch by Mr. A. Moore of a Greekish girl in a pink robe, who is measuring her steps in a sort of dance on a marble floor, is a great change. *Oranges* (286) is the title of the drawing. As the figure and one or two others shown this year are more carefully considered and drawn than most of Mr. Moore's recent works, we trust the painter is recovering himself, and will never again dislocate the skeletons of his women, nor fail to observe the rules of taste in their proportions. No. 294, oddly called *Lanterns*, is the converse to 'Oranges,' and might be called

an exercise in sea-green. It is a very pretty thing, but Mr. Moore does injustice to his powers by exhibiting drawings of this kind instead of more ambitious works. Mr. Moore is no longer a youthful artist. Will he leave only sketches and "exercises" behind him? Can he be content with the unsubstantial honours of a "Pictor ignotus" such as Mr. Browning drew?—Close to Mr. Hunt's and Mr. Moore's drawings hangs *Catterlen Hall* (290) by Mr. Boyce, the modesty and tenderness of which contrast strangely with the demonstrative view of the Rhine and the conventional drawing of Mr. Moore. These works are all on Screen No. 2.

On Screen No. 1 hangs Mr. S. J. Hodson's study of old houses in *Vitré, Brittany* (257), a capital example of effective treatment. It is cleverly and broadly painted and well drawn. *La Boucherie, Old Antwerp* (292), by the same artist, is a larger and more telling work of the same kind. A mass of very dingy old buildings and the grim red walls of the Gothic abbatoir every visitor at Antwerp ought to see are depicted with force and vigorous light and shade.—*At Broughton* (261) is by Mr. G. A. Fripp, a view of shining waters, grey-green meadows, and a sunny village, the fresco-like character of which is charming. *Evening, a London Suburb* (278), is, with all its greyiness and delicacy of tone, a true representation of fine sunlight, and has the same fresco-like character. The same artist's capital picture, *In Upper Siodedale* (299), ought not to be overlooked.—*A Bit of Cornish Coast* (260) is by Mr. C. Davidson, who has deserted Surrey and Sussex for the shores of Cornwall, without attaining the true intensity of Western colouring and sunniness. No. 260 is the best of his Cornish pieces, and is much brighter than its forerunners. The black granite and slate, dark sea, and the white surges show that the artist is rising to the occasion. A thunder-cloud is passing in the distance, where a belt of lurid light is half obscured.

The following examples seem to us less remarkable, simply because, from one cause or another they deserve less attention or differ less widely from the former doings of the painters. Mr. S. P. Jackson's *Boscaille* (21), though rather lacking definiteness of touch, is like the place, expressive, broad, and simple in treatment. *Tintagel Valley* (157) is a grand view with the grey towers of the castle of the Arthurian legend on a height. *By the Murmuring Sea* (177) has true pathos. *The Subiding Gale* (226) is even more expressive; its elements are a stretch of lonely shore, masses of waves, castle-like cliffs, and a wild sky. Here an effective and homogeneous idea has been well expressed. Nevertheless Mr. Jackson might have done better if he had painted fewer pictures; thirteen examples such as are now before the world are more than he could be expected to do justice to, even with the assistance of that lamp on which he would do wisely to rely less.—Mr. Naftel's *Les Autelets, Isle of Sark* (29), is charming in its local colouring and soft grey tones. This painter's other contributions should command attention from the visitor our space forbids us to afford.

Among the most ambitious figure pictures here is *The Smuggler* (34) of Mr. C. Gregory, a subject Westall and Heaphy delighted in, but which has fallen out of vogue since their time. It is not now worth while to smuggle, and where can Mr. Gregory have seen anything like this scene in a smugglers' hold? Much of it is painted in a weak and woolly manner. The whole should have been carried to the same point as the faces in the foreground, which are excellent, well drawn, and expressive. *At Leigh* (160) is very good.—Mr. J. W. North's *Where the Mill-Stream leaves the River* (44) is fairly like in its delicacy of colour and tone, but even these qualities lack solid and firm delineation.—Solid and neat is the *First Attempts* (45) of Mr. E. K. Johnson, the original of a print we lately noticed. It is the painter's best design, the child's face and attitude being very good, the drawing sound,

and the modelling thorough. We have already mentioned his excellent, but less spontaneous 'Saturday' (174).—To previous notices of Mr. F. Powell's works let us add praise of his *Glengarr* (51), a powerfully drawn view of a mountain gully and storm effects.—Mr. C. Davidson's *Whitesand Bay, Sennen* (55), the scene of Mr. Hook's masterpiece in the Academy, is marked by some very choice and tender draughtsmanship.—Miss C. Phillott's *Last Stitches* (57), a Greek virgin embroidering, is neat rather than elegant, yet it is solidly painted. Miss Phillott ought to avoid the smooth art which ends in affectations like those of Angelica Kauffman. Lady Flora's head is very much too pretty. See No. 71. Looking at her elegant virgin bearing a *hydria* on one shoulder, which, quoting Homer, the artist calls *A Captive* (120), we feel that the 'Iliad' is not a suitable subject for Miss Phillott. Let her beware of the fate of the late Mr. Warren.

Mr. C. Robertson sends several solid drawings marked by rich colouring and sound draughtsmanship. Of these the best is *The Wall of Wailing, Jerusalem* (69).—Except that its out-of-door sunlight shadows are somewhat too blackish to be quite natural, we like *The Dipping Place* (91), Mr. Birket Foster's sole contribution. A girl stoops to a quick-running stream and fills a pitcher. Behind, on the bank, are a cottage and masses of bright foliage, very deftly and solidly drawn in the painter's best manner.—Mr. Collingwood Smith has sent a certain number of capital Italian views, of which *From the Hotel Borromeo, Isola Bella* (113), is the best. It is bright and tender. His *Claudian Aqueduct* (124) is also first rate.—The *Banditti Gambling* (151) is a bold, Rubensian picture of wild figures in a forest by Sir J. Gilbert. Its picturesqueness and vigour are not to be denied.—Mr. C. Haag never painted more like himself than in the crisp, but mannered and artificial *Bab-el-Mahkamah, Jerusalem* (161).—The delicate half-tones, broad grey tints, and general fusion of *The Dairyman* (173), by Mr. A. D. Fripp, contrast wonderfully with the sparkle and demonstrativeness of Mr. Haag. It shows cows at a pool. The figures seem a little out of proportion. *The Pond* (266), by the same artist, depicting a group of cottages in a sunny meadow and warm air suffused with mist, is thoroughly characteristic of the painter.—Mr. Du Maurier is improving as a painter; at least, *A Young Face, an Old Tune* (176), a young lady with a violin, shows a praiseworthy desire to draw exhaustively which is not yet wholly successful. The expression of the face is suitable, the attitude is right and spontaneously designed.—We recommend the *Yellow Room* (232), by Mr. A. Moore, although there is nothing in it he has not already given to the world. It is a study of the fair rosy carnations of a nude figure relieved in light on a yellow ground. So far as they go the drawing and modelling are sound, but the right leg and foot are bad.—Mr. J. Burr in *Precious Promises* (218) has thrown a good deal of energy and true pathos in the face of the old woman reading her biggest Bible. The style is broad and effective, and would be the better for more careful draughtsmanship.—Sir Prescott G. Hewett's *Pevel Point* (264), jagged rocks half buried in the yellow sands, is well drawn, but lacks modifying greys. It has nearly all the qualities of a picture, and would be worth painting on a larger scale.

In addition to the above we commend *Criceth Castle* (9), by Mr. C. Whaité; Mr. E. A. Goodall's *Riva dei Schiaoni* (16); Mr. W. Field's charming and bright *The Inn Garden, Sonning* (33); Mr. B. Bradley's *In the Month of August* (52); Mr. Andrews's spirited *Dutch Pinks* (56) and his *Yareside* (237), all he has sent this year; Mr. A. Goodwin's *Clovelly* (85); the *Sea Holly* (86) of Mr. C. Robertson; and Mr. Henry Moore's vigorous *Trespassers* (94), his learned and powerful *Waiting for Tide* (214),

and *On the Yare* (268), a capital picture, full of motion, character, and nature.

WESTMINSTER HALL.

THE Select Committee for the "restoration" of Westminster Hall have, as was expected, reported in favour of Mr. Pearson's scheme with certain modifications. It is scarcely necessary to say that they have shown themselves unable to understand the historical and architectural questions under discussion. And the evidence to the contrary notwithstanding, they have declared that they believe the north side of the Hall to have been intended by its builders to be seen as a whole. If the report is acted upon, all that now is visible of the ancient Palace of Westminster will be practically destroyed, whilst from the side most seen the modern Palace will appear to stand in a hole some ten feet or more below the level of the street. In return for this we shall have a range of buildings two stories high against the west side of the Hall and returning along the south side of New Palace Yard. The lower story of the returned part is to be a horse shed, and the exact use of the room above and of all the others has yet to be found out. But the buildings are to be in the style of the time of Richard II., and although it has been clearly shown, and is, indeed, partly admitted by the Committee themselves, that nothing of the kind ever stood in the place before, this is held to be their justification. And Parliament is to be asked to grant money for a useless, and certainly not ornamental building, simply on the ground that it is a *restoration*—that is, something which pretends to be of a date to which any expert can see in a moment it does not belong. It may be harmless amusement for Mr. Shaw Lefevre to play at being mediæval, but he might be content with what he has been allowed to do at the Tower of London, and not ask the country for 26,500*l.* to pay for a new toy at Westminster.

The Committee advise the postponement of the queer treatment of the north end of Westminster Hall whereby Mr. Pearson proposed to remove its "spuriousness." And for that, at least, they are to be thanked. They also advise the omission of the battlement from the building on the west side. In this they are certainly wrong, for, admitting that such building must be, any reduction of its height can only increase the meanness which is its inherent fault. The models which have been set up might have taught the Committee that, if they had known how to look at them.

ROCK-OUT TOMBS OF CARPATHOS.

Byra, April 26, 1885.

DURING a sojourn of some length in the remote island of Carpathos I was fortunate enough to come across some unopened rock-cut tombs, curious specimens of sepulchral art, which have hitherto been supposed to have been entirely ransacked in former ages. Carpathos, from its peculiar position, has remained out of the beat of exploration; it is a long, narrow, mountainous island, with dangerous seas on either side, which divide it from Rhodes and Crete. In ancient times it had four cities, three of which are to be traced by inscriptions, namely, Poseidonia, Arkassa, and Bronkounti; the site of the fourth, Msyros, is still a matter of speculation between two or three places where ruins, but no guiding inscriptions, exist. Of these Bronkounti was the most considerable, possessing a good harbour, a breakwater, and buildings which offer traces of considerable architectural merit. The rocky ground about these ruins is perfectly honeycombed with tombs of greatly diversified characters. On approaching from the modern village, about two hours distant, you pass an isolated rock, about twenty feet high, which is entered by a chiselled passage, with tombs on either side, but all empty. Near this rock we found poorer shallow tombs cut in the rock, only about a foot and a half deep, which contained nothing but

bones. Proceeding along the cliff-side, we came across tombs of every possible description. Most frequently they had a first chamber chiselled in the rock about ten feet square and six feet high, with the rock left as a stone bench all round, and the graves were constructed in chambers to the right and left. The most common system seems to have been to lay the bones in a chiselled space in the centre, leaving what our workmen well termed a "terrace" round it. In this space, together with the bones, all the household treasures were deposited. In one grave we found as many as twenty plates, besides jugs and household crockery of every description. The hole was closed up with a big stone, and the whole of the outer chamber was covered with a strong cement of pumice, and on this are still to be seen traces of patterns in red and yellow, circular, toothed, and diaper patterns. In the outer chamber of two graves I found traces of writing, and over one grave was a name which was interesting as identifying it as the grave of the wife of a man whose name occurs in a *psephisma* in the ruins above. In another tomb I found a marble *stèle* inscribed with letters of the best period, stating that the tomb was in honour of one Menekrateus, which name occurs several times in inscriptions amongst the ruins. Some graves had much more elaborate designs outside than others; over one was a head made in the hard cement. One grave had three of these chiselled chambers, one entering from the other, with windows on either side of the door. Many of the graves are made to communicate with one another on the inside by narrow chiselled passages.

For some time I despaired of discovering any of these unopened; but, on closely observing the cliff, I noticed that some of these chiselled rocks were nearly hidden by soil, and offered the appearance of tombs approached by a passage likewise chiselled in the cliff. Here we began to dig, and soon found chambers in the rocks which were crowded with specimens of ancient Carpathian art.

Furthermore, there is another class of tomb, just one single chamber cut in the rock, with chiselled steps above; but we found none of these unopened. The spot where our tent was pitched was curious. It was a level quadrangle, round two sides of which the rock had been carefully chiselled for tombs; there were only four finished, but there were lines on the rock which showed where other tombs were intended to be made. Tombs of another class at Bronkounti which we accidentally hit upon were made in natural holes in the cliff in almost inaccessible spots overhanging the sea. One of them contained four tombs, and some beautiful specimens of ceramic art of a far more finished and elaborate character than any we had found in the chiselled tombs. These holes had been closed up with loose stones and the same kind of cement.

Bronkounti has suffered much from the destruction of ages. There was a Byzantine town built on the ruins, by which most of the ancient landmarks were obliterated. Then, again, I saw the drums of lovely pillars with figures on, after the style of, though much smaller than, those of the temple of Diana at Ephesus, being broken into fragments for the purpose of making square blocks of marble; but there is enough left to testify to the former glory of the place.

J. THEODORE BENT.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 2nd inst. the following. Drawings: D. Cox, A Road Scene, with peasant on a grey horse, and cows, 8*6l.* W. Hunt, A Birds'-nest and Apple-blossom, 63*l.*; Prayer, 34*l.*; Tally Ho! 9*l.* T. M. Richardson, Vesuvius from above Vico, 157*l.* Sir F. W. Burton, The Rendezvous, 21*l.* Pictures: W. Collins, A Coast Scene, with fishermen returning, 30*l.* T. S. Cooper, Half-hour at Noon, 54*l.* E. Frère, The Invalid, 24*l.*

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On the 29th of April and five consecutive days Messrs. Sotheby, Wilkinson & Hodge sold by auction the collection of engravings and drawings formed by the late Mr. Edward Cheney. The prices realized were high, foreign collectors being represented by agents from France and Germany. The most important prints and drawings sold as follows. Prints: Samuel Johnson, by Doughty, proof with etched title, 48*l.* Lady Bamfylde, by Watson, proof, 45*l.* The Shepherd and the Old Warrior, by D. Campagnola, 40*l.* Rembrandt, Christ healing the Sick, second state, 74*l.*; The Crucifixion, first state, from the Barnard Collection, 125*l.*; The Ecce Homo, 78*l.*; Jason and Creusa, first state, 42*l.*; Two Beggars, 50*l.*; The Three Trees, 105*l.*; The Three Cottages, third state, 60*l.*; A Landscape with a Vista, third state, 40*l.*; A Landscape with a Cottage and Barn, 57*l.*; Young Haaring, second state, 60*l.*; John Asselyn, a faint impression, drawn upon by Rembrandt, 94*l.*; Ephraim Bonus, 69*l.*; The Large Coppenol, third state, 50*l.*; John Lutma, faint impression of the first state, drawn upon by Rembrandt, 129*l.*; another impression on india paper, 101*l.*; The Burgomaster Six, third state, 205*l.* Drawings: Carmontelle, Laurence Sterne, 61*l.* Hogarth, Garden Scene with Figures, 40*l.* Watteau, Figures in a Landscape, 42*l.* A. Dürrer, A Mill, in colours, 165*l.* Total produced by the sale, 5,824*l.* 3*s.* 6*d.*

The following pictures, &c., part of the Collection Caraman-Chimay, were sold in Paris on the 23rd ult. Pictures: Bellini, Le Mariage Mystique de Ste. Catherine, 8,100 fr. Greuze, La Petite Dormeuse, 90,000 fr. Pynacker, Paysage au Soleil Couchant, 2,050 fr. Wouwermans, La Halte, 6,050 fr. Sculptures: A group in white marble, temp. Louis XV., comprising two figures of children with divers attributes, 20,500 fr. Terra-cotta group signed by Clodion, being a naked Bacchante with an infant, 5,700 fr.; another group, signed by the same, in the same material, a female figure, walking, carrying an infant in her arms, 3,800 fr. Two ancient Japanese vases of porcelain, decorated with baskets of flowers, &c., 4,700 fr. 6,000 francs were given for a lustre of eighteen lights, with pendants of rock crystal; and 4,100 francs for two candelabra of chiselled bronze.

Fine-Art Gossip.

THE annual report of the Director of the National Gallery has been published, and, in addition to many matters which have been

already recorded in the *Athenæum*, gives the history of the negotiations for the purchase of the Blenheim Palace pictures by the nation, and an account of loans made to galleries at Dublin, Liverpool, Manchester, Nottingham, Oldham, Leicester, Stockport, Warrington, Stoke-upon-Trent, Sheffield, Dundee, Glasgow, Plymouth, Bradford, and Coventry. The Director must have exerted all his powers of diplomacy before he induced the authorities of some of these places to borrow such pictures as Cruikshank's 'Worship of Bacchus,' which has fallen to the lot of Bradford. Nottingham has accepted West's 'Healing the Sick'; three pictures of G. Jones's have literally gone to Coventry. The authorities in Trafalgar Square deprecate the stoppage of their annual grant of 10,000*l.* for a certain number of years on account of the newly-bought Raphael and Van Dyck. Three hundred pictures were successfully photographed by MM. Braun & Co., of Dornach. Nearly 700,000 persons visited the gallery during the year on public days; on students' days nearly 37,000 persons were admitted.

THE Royal Academicians have bought, with part of the Chantrey Fund, Mr. Hook's picture called 'The Stream,' No. 140, now in Gallery II. at Burlington House. We described the picture last week. This is one of the wisest acts of the Council, and it is to be hoped it will give up buying flimsy productions such as are exhibited in the gallery at South Kensington as if to show how far Chantrey's intentions have been departed from.

THRICE in our criticism of drawings at the gallery of the Society of Painters in Water Colours we spoke with admiration of the works of Mrs. Lofthouse. It is now our painful duty to record her death on the 2nd inst., at Halliford. This lady was the only daughter of Mr. T. W. B. Forster, a frequent exhibitor at the Academy; she was born in 1853; she contributed to the Dudley Gallery and the Academy, and was elected an associate of the Water-Colour Society in 1884.

MESSRS. VOKINS are showing at Great Portland Street an interesting loan collection of works by George Stubbs, the celebrated animal painter.

THE press view of the exhibition of the 19th Century Art Society takes place next Friday.

AN East London Antiquarian Society has been formed in connexion with Toynbee Hall, to search into the past history of East London, and of Whitechapel in particular. Visits are proposed to be made to buildings of interest east and north-east of the City wall, and also to outlying districts and objects of interest elsewhere.

THE Corporation of the City of London have under their consideration the purchase of premises in Basinghall Street, known formerly as the Bankruptcy Court, and now used by Government as a registry for seamen. No less a sum than 93,500*l.* is mentioned as the price of the premises. Should the City authorities see their way to acquire this valuable property, they will have little difficulty in providing more suitable accommodation for one or more of their chief officers with their respective staffs. It is notorious that for some time past the business of the Corporation has been much hindered owing to the want of better accommodation, the premises set apart for the transaction of some of the more important business being infinitely too small and scattered for the proper execution of their duties, and comparing very unfavourably with those devoted to like purposes in many provincial towns.

THE Scottish National Portrait Gallery, already mentioned in these columns at the time of its proposed institution, will be opened to-day (Saturday) in temporary premises in Queen Street, Edinburgh, under the auspices of the Board of Manufactures. We also learn that the Council of the Royal Scottish Academy propose

to hold an exhibition of water-colour drawings by living artists during the coming autumn.

THE Correspondent who first wrote to us regarding the ill-considered proposal to "restore" St. Bartholomew's Church, Smithfield, returns to the charge:—

"Canon Venables accuses me of being less 'careful to be accurate than to be smart.' I pass over the sneer, but unless he has more to say in defence of his charge of inaccuracy than appears in his note I must take the liberty of handing it back to him. He contradicts two statements only; first, that the present apse is spurious; and, second, that the present indecent position of the altar is the doing of the 'restorers.' Canon Venables says that the apse is, 'with the exception of the three central arches, an unaltered fragment of Rahere's original building.' Now, without inquiring further whether this exception be really all, surely three sham Norman arches out of five are enough to justify all that I have said. Then, as to the position of the altar, my statement was exactly accurate. I am surprised that an antiquary of the reputation of Canon Venables should not know that in the Middle Ages the high altar in a choir of this sort never stood at the extreme east end. At first it stood free in the area of the apse, but even within the twelfth century we can trace the beginning of the change by which, in the end, the altar, still keeping its old place, came to be backed up by a reredos, a solid partition of stone or wood, which cut the apse so completely off from the choir that it ceased to be regarded as a part of it. Thus it was at St. Bartholomew's, and when the parish obtained the choir the line of the old reredos became the boundary between the parish church and the parts to the east of it which were desecrated and put to secular uses. A wall was built there which formed the east end of the parish church, with the altar in its old place against it. And so it stood until about twenty years ago, when the 'restorers,' having obtained part of the lower story of the building east of the church, removed the partition, built the three arches which Canon Venables admits to be sham Norman, and 'restored' the altar to a place against them, where it had never stood before, thus putting it under the fringe factory, the indecency of which is now complained of. Canon Venables naturally takes a priest's view of the matter, and gives the first place in importance to the improvement of the building as a church. In this I so far agree with him that I would gladly see the church cleared of its mean surroundings and properly repaired, and made more seemly and convenient. Only I contend that these two last objects will not be advanced by building conjectural copies of what is, with more or less reason, believed to have once existed. Whatever is done should be done because we now feel the need of it, and should show itself to be the work of our time. Of all past styles *Norman* is perhaps the one least fitted for modern use, and no sane man would now use it unless he were under the influence of the 'restoration' delusion."

THE Société des Amis des Monuments Parisiens, which is the analogue of our Society for the Protection of Ancient Buildings, has resolved to extend its operations to the whole of France, and at the suggestion of M. A. Guillon, painter, a federation has been formed of the provincial learned and archaeological societies, with a view to affording a more efficient protection to national antiquities than is given by the Commission for Historical Monuments. The Paris society will serve as general correspondent for the provincial societies, and an annual congress will be held in the capital. The Honorary President of the Society is the veteran Victor Hugo, who was one of the earliest to protest against the practice of restoration, he having in the preface of the first edition of 'Notre Dame de Paris' denounced in vigorous terms its mischievous effects upon historical monuments, which, under the pretext of preservation, are practically destroyed for literary and artistic purposes. It will be remembered that the great novelist ascribes the origin of his famous romance to seeing the word *thanatos* scratched upon one of the pillars of the Cathedral of Notre Dame, which had not then fallen into the hands of that ruthless iconoclast Viollet-le-Duc. We owe to that one word Esmeralda, Claude Frolo, Quasimodo, and all the motley crowd that filled the Cour de Miracles, and the recollection of this should be enough to stay the hand of the restorer, and should teach him that no feature

of a building—no accident even, however trivial—is without its value, or should be obliterated without reflection.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Richter Concerts.

If any evidence were desired of the new lease of life which the Philharmonic Society has taken under its present conductor, it was certainly furnished last Wednesday evening in the contrast shown by the performance of the selection from Berlioz's 'Romeo and Juliet' with the last rendering of the same movements at a Philharmonic Concert a few seasons since. However odious comparisons proverbially are, they are occasionally needful as a simple matter of justice; and those of the Philharmonic subscribers who compared the coarse and spiritless reading of Berlioz's music when previously given with the refined and finished performance last Wednesday under Sir Arthur Sullivan could not fail to be struck with the difference. The movements from the 'Romeo and Juliet' brought forward on Wednesday were only two; but these were the gems of the work—the "Scène d'Amour" and the "Queen Mab" scherzo. Both, the latter especially, are of great difficulty; but both were rendered with a precision, a spirit, and a poetical feeling which reflected the highest honour not only on the conductor, but on every member of the orchestra. Another most interesting number of this concert was Dvorák's Piano Concerto in G minor, played by Herr Franz Rummel, and conducted by the composer. This very original work had only once previously been heard in England—at the Crystal Palace in October, 1883, when it was played by Mr. Oscar Beringer. Though somewhat free in form, it is by no means formless, being constructed mainly after the models of classical masters; but, as in his other works, Dvorák here proves that it is possible within the old forms to create entirely new compositions. In a few of the passages for the solo instrument the influence of Beethoven's Concerto in G may be faintly traced; but with this reservation Dvorák's work is absolutely original. The Slavonic, or perhaps we should rather say the Gipsy, element comes prominently forward in the concerto, which is full of vigorous life, and abounds with fresh and individual ideas. The slow movement appears to be comparatively the weakest part of the work, while the *finale* is, we think, the strongest. The solo part is of enormous difficulty—disproportionately difficult in many places to the effect produced. Herr Rummel, who made his first appearance at the Philharmonic Concerts on this occasion, gave a truly superb reading of the work. Not only did he surmount the technical difficulties with apparently the most perfect ease, but his playing, while absolutely note-perfect, was full of warmth and feeling. A more thoroughly successful *début* at these concerts we do not remember. Herr Rummel is not only a *virtuoso* of the first rank, but an artist to his heart's core; and he only requires to be better known here to take a place among

our very best pianists. The rest of the programme included Beethoven's Symphony in C minor; Bennett's overture to the 'Wood-nymphs,' the least interesting of his orchestral works; and Auber's delicious overture to 'La Sirène.' The vocalist was Miss Carlotta Elliot, who gave an artistic rendering of the great *scena* from 'Der Freischütz,' and of Stanford's "There's a bower of roses," from 'The Veiled Prophet of Khorassan.'

A symphony of Haydn is very rarely introduced into the programme of a Richter Concert, and the delightful work known as "Letter R" imparted quite a sense of novelty to the scheme of Monday last, placed as it was between items by Wagner and Liszt. In this symphony the old master is exhibited in his most spontaneous and cheery mood, while in a strictly musical sense the work presents many points in which masterly ingenuity is united to delightful freshness of manner. Herr Richter conducted it admirably throughout, and we must specially mention the judicious *tempo* employed in the minuet, and the wonderful spirit infused into the *finale*. It is asserted that the audiences at these concerts are wedded to music of the ultra-modern school, but at any rate those present on Monday showed good sense by according far more favour to the Haydn symphony than they did to Liszt's 'Mephisto Walzer,' a composition possessing all the bad qualities which characterize much of Liszt's music, and none of the compensating attractions which in some instances extort approval even against one's better judgment. As a composition the piece is absolutely worthless, and the story it professes to illustrate is simply indecent. The programme of a high-class concert should not be defaced by the insertion of such a wholly objectionable effusion. It may be added that Wagner's 'Meistersinger' Vorspiel and the Siegfried Idyll and Beethoven's C minor Symphony were magnificently played, so that with the exception of one item the concert was wholly enjoyable.

MUSIC AT THE INVENTIONS EXHIBITION.

II.

MUSIC played a very subordinate part in the opening ceremony of the Inventions Exhibition. Formerly it was considered expedient to inaugurate undertakings of this nature by a special performance of an international character, in which representative composers were asked to take an active part. Some of the works written expressly for these occasions still survive. Auber's 'Exhibition' Overture (1862) is frequently heard in the concert-room, and Gounod's 'Gallia' (1871) is one of the finest of the French composer's sacred works. As music constitutes a prominent feature in this year's scheme it might have been thought appropriate to give a concert of the nature indicated in the Albert Hall on the opening day; but the Council decided otherwise, and the art was only represented by a military band.

The state of unpreparedness which invariably marks the opening of an exhibition is even more than usually noticeable this year. A large proportion of empty space meets the eye in the Central Gallery, and the Historic Loan Collection in the galleries of the Albert Hall was not open at all on Monday. It will, therefore, be advisable to postpone any attempt to describe the display in detail, especially as a few remarks are necessary on other matters. One feature of the undertaking is to be a series of competitions of

choirs and brass bands. The idea is not new, but its practice has been far less successful at home than abroad. The musical competitions at Eisteddfodau are of course mere local affairs, but a serious attempt was made some years ago at the Crystal Palace to establish so-called National Music Meetings; it resulted, however, in failure, and the question remains whether the same causes will militate against the work at South Kensington. With regard to the brass band competitions difficulties of a serious nature, we believe, have arisen, and it is possible that this part of the scheme will be abandoned. Should this be so no great loss will accrue to art.

With regard to the choral competitions the prospects are more promising. The choirs are to be divided into six classes, two consisting of mixed voices, two of female voices, and two of male voices. The highest prize will be 100*l.* to the best mixed choir of not fewer than 100 members, and the aggregate of prizes will be 600*l.* It is said that between 40 and 50 choirs have entered the lists, the most important being from the north of England, none of our leading metropolitan choral societies having cared to compete. That this should be the case affords no ground for surprise. Societies of established reputation would gain nothing, and might lose a great deal, by being placed in direct rivalry with each other. It would confer no honour, for example, on the Albert Hall Choir to be informed that it was the finest choir in London, while it would be mortifying to the Sacred Harmonic Society were it pronounced inferior to the Kensington body. Similarly—to name two of our best suburban societies—if the Bow and Bromley Choir were to meet in antagonism with the Borough of Hackney Choral Association, the stigma of defeat would attach itself to one of these bodies, both of which now enjoy a very high reputation. This line of argument does not apply in the case of provincial societies working far apart from one another and never appealing to the same listeners. So far as London is concerned the interest of the contests will, therefore, consist in the opportunity of hearing those representative bodies from the country which have decided to enter the lists.

A word or two on another point and we have done for the present. As music forms one of the divisions of the Exhibition it seems a pity that performances have so meagre a place in the scheme. We do not advocate the giving of ordinary concerts, but a series of historical performances or of concerts of national music would be in consonance with the spirit of the undertaking. But in no sense do the authorities at South Kensington recognize music as an art. No reasonable person can object to the military band performances, but if the noble organ in the Albert Hall is to be used for recitals the players should be instructed to preserve a high standard in their programmes. Many of the organists who appeared last year disgraced themselves and their instrument by the rubbish they performed, and they would seem to have entered upon a similar course this year, judging by the experience in the Albert Hall last Monday afternoon. The question lies in a nutshell. If South Kensington desires to maintain its reputation as an art centre, the most human, the most popular, and the most elevating of all the arts must be accorded more respectful treatment than it receives at tea-gardens and music-halls, where profit is, of course, the primary, if not the only, consideration.

Musical Gossip.

THE performance of 'Emeralda' last Saturday evening displayed Mr. Carl Rosa's company to the best possible advantage. The cast remained the same as before, save that Miss Benburg replaced Miss Clara Perry as Fleur de Lys, and created a very favourable impression in the part. If the season were sufficiently prolonged, the yet lingering prejudice against English opera

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would entirely disappear. It is certain that a feeling still prevails in some circles that opera in the native tongue is necessarily an inferior article; and yet it is only the bare truth to say that the leading members of the Carl Rosa troupe are infinitely superior as vocalists to the German artists who appeared last year, while the ensemble at Drury Lane is far beyond anything witnessed on the Italian stage for many years.

At Señor Sarasate's second concert last Saturday the Spanish violinist played Beethoven's Concerto, his rendering of which, though strikingly individual, is not sufficiently broad and masculine to be satisfactory to musicians. Nor was the prodigiously difficult *cadenza* in the first movement by any means in keeping with the movement itself. As a mere display of technique, however, the performance was unsurpassable. The other solos were Guireaud's pleasing Caprice and pieces from Señor Sarasate's own pen. The orchestra left much to desire in Mozart's Symphony in E flat.

MISS AMINA GOODWIN gave a pianoforte recital at St. James's Hall on Tuesday afternoon. The young executant, who, we believe, is a native of Manchester, and has studied in Leipzig, displayed considerable technical ability in selections from various composers, but she was ill advised in dispensing with her book, as a failure of memory led to painful results in Beethoven's sharp minor Sonata. The pianist was assisted by Mdlle. Griswold, Miss Lena Little, and Miss Mary Carmichael.

It is with much regret that we announce the unexpected death yesterday week (the 1st inst.) of Mr. Brinley Richards from acute internal inflammation. Though he had been ailing for some time, he was well enough to give his lessons at the Royal Academy only two days before his death. Mr. Richards, who was born at Carmarthen in 1819, was not only an excellent pianist, but a sound musician. He devoted himself especially to the study of Welsh music, on which he was an acknowledged authority, and was universally recognized throughout the Principality as its chief musician. His personal character endeared him to all with whom he came in contact, and by his death the Royal Academy of Music, with which, as student and professor, he had been connected for half a century, has sustained a heavy loss.

NEXT Wednesday evening Mr. Geaussen's Choir will give a concert at St. James's Hall, with a programme of more than ordinary interest, including Mackenzie's 'Jason,' Dvorák's 'Patriotic Hymn,' and the *finale* to 'Loreley,' in which the solo will be sung by Madame Albani. Dvorák's work, which will be performed for the first time, will be conducted by the composer.

The thirty-sixth performance of new compositions was given by the Musical Artists' Society last Saturday evening at Willis's Rooms. The programme included string quartets by Mr. C. E. Stephens and Mr. H. C. Banister; a Sonata Duo by Mr. Aguilar; a Sonata for piano and violin by Mr. Walter Macfarren; and smaller pieces by Miss Emily Lawrence, and Messrs. Bell, A. Gilbert, Gear, H. R. Bird, and H. W. Longhurst.

A VERY interesting and attractive exhibition of manuscripts relating to the history of music has just been arranged in a series of cases in the Department of Manuscripts of the British Museum. This comprehensive collection, of which the value from a public educational point of view cannot be overestimated, comprises early illuminations and drawings of musical instruments; numerous specimens of the notation known as *neumata*, or *neumes*, of which the Museum possesses examples as old as the tenth century, and from almost every part of Europe; manuscripts illustrating the notations written with two, three, four, five, and six lines; choral

books of imposing dimensions; the early ballad and instrumental music of England; and several specimens of autograph music by Haydn, Mozart, Beethoven, Mendelssohn, Handel, Cooper, Lawes, Jenkins, Purcell, Boyce, Bishop, Carissimi, Rossini, and other masters of the divine art.

A PRIZE of twenty-five guineas has been offered by a Lady Associate of the Musical Artists' Society for the best quartet for stringed instruments. Any English male or female musician under the age of thirty years will be eligible to compete; and compositions must be sent on or before the 1st of December next to the hon. secretary, Mr. Alfred Gilbert, 89, Maida Vale.

MR. CHARLES HALLE'S annual series of chamber concerts commences this afternoon at the Prince's Hall.

A CURIOUS statistical table appears in the current number of *Le Ménestrel*, giving the number of performances of various operas at the Grand Opéra, Paris, during three years, from April 14th, 1882, to April 14th, 1885, and the receipts from each work. From this table it appears that the work most frequently given has been 'Faust,' with 75 performances. Next come 'Les Huguenots' (58), 'Guillaume Tell' and 'La Favorite' (46 each), and 'Françoise de Rimini' (40). The average receipts show that the fullest houses were drawn by 'Rigoletto,' which was played 14 times; next in attractiveness we find 'Françoise de Rimini,' 'Henri VIII.,' and 'Faust,' in the order named. 'Guillaume Tell,' though so often performed, is only the eighteenth on the list in the average of receipts.

THE *Musikalisches Wochenblatt* states that 'Die Walküre' was performed last month at the Berlin Opera in two acts, the second act being simply omitted! Such an act of vandalism would seem an ample justification for the severe description of the house some time since by Dr. Hans von Bülow as the "Hülsen Circus."

DRAMA

THE WEEK.

LYCEUM.—Reappearance of Mr. Irving and Miss Terry in 'Hamlet.'

COMEDY.—'Bad Boys,' a Three-act Comedy; being an Adaptation of 'Clara Soleil.'

GAITEY (Morning Performance).—'Culture,' a Comedy in Three Acts. Founded on 'Le Monde où l'On s'Ennuie' by Sébastien Evans, M.A., LL.D., and Frank Evans.

ST. GEORGE'S HALL.—The Plot in the 'Scutcheon,' a Drama in Three Acts. By Robert Browning.

THE reappearance of Mr. Irving and Miss Ellen Terry took place on Saturday last in 'Hamlet.' While Miss Terry was suffering from nervousness, and did not act her best until the great scene of the fourth act, Mr. Irving stamped his reading of Hamlet with added authority. His manner had more repose, his voice was deeper and firmer, and the whole performance had more stability and breadth. Over-elaborateness of method is still a defect; the pauses at certain points appear interminable; and the all too constant darkness of the stage detracts from the pleasure of the representation. So much tenderness and subtlety is there, however, in the impersonation, and the whole is so charged with picturesqueness and poetry, that full justification is afforded of the enthusiasm of the public. No Hamlet that the present century has seen can compare with that of Mr. Irving in the qualities of conception or of execution. When complete mastery is obtained over faults of pronunciation already combated, the full value of a fine and intellectually convincing rendering will be felt. The reception given Mr. Irving and Miss Terry was passionate, and sur-

passed in fervour anything that has previously been heard.

In 'Bad Boys,' as Mr. Clement Scott has called the version of 'Clara Soleil' he has prepared for the Comedy Theatre, the chief difficulties that beset an English adapter are fairly combated. Neither very probable in action nor so bewilderingly droll as the original is the adaptation. It is amusing enough, however, to win a favourable reception from a first night's audience, cynical and difficult to please as this has lately shown itself, and it has some elements of continuous success. Clara Soleil in the comedy of MM. Edmond Gondinet and Pierre Sivoce at present holding possession of the Paris Vaudeville is a young lady of birth, whom poverty has compelled to take to the stage of a *café-concert*. In an excursion to Nice she is joined by a certain M. Célestin Bavolet, whose short experience of marriage appears to have exercised a sufficiently deleterious influence over his morals. At Nice the couple are confronted by Madame Bavolet, who, finding that her name is, innocently as it happens, taken by her husband's companion, passes herself off in turn as Clara Soleil. Out of this whimsical but not very novel device some droll situations are evolved. Mr. Scott has been compelled to whitewash the character of the heroine. Not only is her escapade innocent and almost pardonable, she is in the end provided with a fortune and with a husband who is, on the whole, the most sympathetic character in the piece. Very different is this from the original, in the closing scene of which the uncle of Clara Soleil, Col. Roland de Premailac, a Boredelais by birth, intimates his intention to take his niece back with him to America, adding, very humorously, "Je te marierai là-bas... je n'aime pas les Américains." After Clara Soleil, Nelly Nightingale, a singer of comic opera, seems colourless and tame. Such are, however, the conditions surrounding theatrical art in England, we must take a character of this class on some such terms or dispense with it altogether. Other characters are more successfully treated, though Célestin Bavolet, the companion of the flight of Clara Soleil, is scarcely to be recognized in the idiotically stupid Claude Basevey. The spot at which in 'Bad Boys' the characters assemble and the play comes to a *dénouement* is Scarborough. Not very consistent with normal conditions of life at that watering-place is the business presented. The complications are, however, intrinsically mirthful, and the mechanism of the second act is admirable. The whole goes, accordingly, with spirit, and seems destined to popularity. Thanks to the acting of Mr. Arthur Roberts, a character which in the original is subordinate is raised into prominence. As Charles Chickweed, a middle-aged lawyer of disreputable habits, Mr. Roberts is the life of the performance. Not very refined or delicate is his humour, but his influence over the audience is irresistible. M. Marius is acceptable as a retired officer of a conventional type, played in Paris by M. Dupuis, and Mr. Carton does the most with the character of Oscar Meadow (Oscar de Mérindol), in which his predecessor was M. Dieudonné. No such opportunities as are afforded Mdlle. Réjane as Clara Soleil fall

to the lot of Miss Violet Cameron as Nelly Nightingale, nor is any opportunity afforded the English actress of turning to advantage her vocal gifts. Miss Tilbury plays fairly a juvenile rôle. Miss Claremont gives a characteristic sketch of a theatrical dresser, and Mr. Edward Rose makes himself conventionally unsympathetic and idiotic as Claude Basevey. 'Bad Boys' cannot be regarded as an important addition to our stores of acceptable and inspiring farces. With all the changes that have been made in it, however, it is a success, and is likely to hold its place in the Comedy bills to the close of the season.

An adaptation by Dr. Sebastian Evans and Mr. Frank Evans of 'Le Monde où l'On s'Ennuie' of M. Pailleron, produced on Tuesday last at a morning performance at the Gaiety, fits very happily to the conditions of English life the characters and the satire of one of the most brilliant of modern comedies. Many phases of English social existence are happily derided, the language is witty, effective, and sometimes brilliant, and the whole as literature is entitled to a high position. That it failed to please an entire audience may be primarily attributed to the known intolerance of the English public of anything that savours of psychology, and its inconceivable ignorance of what is most immediately under its ken, and secondarily to the fact that a work calling for the highest acting was entrusted principally to amateurs. Many of these acquitted themselves conscientiously and creditably, and there was a satisfactory amount of preparedness and aplomb. Perfect bearing was, however, requisite, and admirable delivery of lines; and these things were wanting. As a consequence an amount of opposition was begotten which rendered much of the dialogue inaudible. Bright and, in many respects, admirable as is the work, its chances of stage success are scarcely encouraging.

Since it was given, February 11th, 1843, at Drury Lane Theatre, with Mr. Phelps as Tresham, 'The Blot in the 'Scutcheon' of Mr. Robert Browning has, we believe, been a stranger to the stage. A revival attempted under the patronage of the Browning Society at St. George's Hall, though carried out by amateurs, has, accordingly, some interest. The general representation, though justice was not done to the strongest situations, was creditable. The impression conveyed is that which naturally presents itself on perusal, that the piece is a dramatic sketch rather than a drama. When once the stronger passages are reached the interest is sufficient to hold the public in a firm grip. Many passages are, however, too purely psychological for dramatic effect, and the period of their introduction is not seldom inopportune. It is pleasant to hear the more nervous passages, just as it is pleasant to read them. The work gains, however, comparatively little from representation, and will always be more of a favourite in the closet than on the boards. In giving it at the St. George's Hall the action, with the consent of the author, was carried back a century to the early Stuart period. Under these circumstances one or two trifling alterations of text were called for. The reference to periwigs becomes an anachronism, and should be omitted.

'OTHELLO,' I. 1.

"A fellow almost damned in a fair wife."

THERE is certainly no other intimation in the play that Cassio is a married man—nor need there be; but there is the plainest intimation that he was a bachelor, and known to Iago as a bachelor. When Iago insidiously, to provoke him to laughter, tells him of Bianca, "She gives it out that you shall marry her," and asks him, "Do you intend it?" Cassio admits his implied status by the protest, "Do not think me such a fool."

Starting, then, from this firm ground, how are we to deal with Iago's inconsistent sneer? Choice lies among these interpretations:—

1. The text is corrupt—"damned" is a misprint for another word.

2. The line only implies that Cassio is on the brink of marriage with a beauty who will certainly be false to him.

3. Iago, wishing to make Cassio appear as contemptible as possible, is sporting a lie—being able to count on Roderigo's ignorance of the circumstances of "one Michael Cassio, a Florentine."

4. Shakspeare, being mortal, lapsed in memory.

My own opinion inclines towards case 3. Iago "knows his country's disposition well" in respect of feminine frailty; he is the husband of Emilia, who avows, and, in effect, suggests laxity, in terms that shock Desdemona; he is the prey—not quite unreasonably, therefore—of a jealousy that "like a poisonous mineral gnaws his inwards"—jealousy of Cassio as well as of Othello. Under these circumstances, and for such a nature, it is quite conceivable that in his eagerness to make Cassio contemptible, he should strain a point to mark him gratuitously with the very degradation under which he himself is writhing.

W. WATKISS LLOYD.

Dramatic Gossip.

THE performance of Mr. Todhunter's classical play 'Helena in Troas,' for the benefit of the British School of Archaeology at Athens, has been postponed till next season. The composition of the choral odes and other incidental music has been undertaken by Mr. B. Luard Selby, who has almost completed the vocal and orchestral score.

'A DANGEROUS GAME,' a drama by Sir Randal Roberts, produced two or three weeks ago at the Grand Theatre, has been transferred to the Olympic. Miss Florence Wade now plays the heroine, and the author repeats a clever performance of a French showman. Mismanagement of scenery, however, brought the whole to a premature conclusion.

'THE GREAT TAY-KIN,' by Messrs. George Grossmith and Arthur Law, produced at Toole's Theatre, is a piece of fairly diverting nonsense, parodying the proceedings at the late Japanese Village. Mr. Toole's representation of an unfaithful husband masquerading as a Japanese conjuror, and, so disguised, witnessing the flirtation of his wife, was very comic.

A FAIRLY successful adaptation of 'La Princesse Georges' was produced on Wednesday afternoon at the Gaiety under the title of 'Séverine.' Miss Vane acted with much power as the heroine, and Mr. Charles Sugden supplied a clever sketch of eccentric character.

A FIVE-ACT drama, by Mrs. Julius Pollock, entitled 'Judael,' will be played at the Olympic on the morning of the 14th inst.

'FITS AND STARTS' is the title of a two-act farce, by Messrs. Wilton Jones and Walter Browne, produced at the Gaiety on the morning of Saturday last. It is a rather commonplace work, which the acting of Miss Farren elevated into success. Miss M. A. Victor and Mr. C. A. Smily were also seen to advantage.

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